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THOROZINE

Number 6

Portrait of Poverty

North American Bison

Synthesia Murder Program

Fitz of Depression,
Chaos U.K., Pitch Shifter,
Sleep, and Big Catholic Guilt...
Music and more for punks like you!

THOROZINE

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A Note From the Editor

Hi there, Mark from TZ here to once again write another one of these ridiculous letters to any and everyone who comes in contact with this rag.

First I should thank all those who are involved with this 'zine. Now read the credits, both you and they know that I thank them. I must give a extra big thanks to Dixon for all the typing, to Brad for the great layout job (you rule fella!!!), and Lilly for the great photography (the raddest pictures ever!!!).

Also to thank is all the labels who've sent us stuff for review; Marco at Metal Blade: Jennifer at C/Z: Jenny at Concret Media: Roadrunner: Amy at Relativity: Greg at Alternative Tentacles: Paula at Futurist/Mechanic: Stacy at Red Light/G.C.I.: everyone at Nasty Little Man (you people ragel!): Lorraine frm Pavement Music: Odin at Moribund: Kris at Cherry Disc: Arista: Rayshelle at Century Media: Matador: East/West: Dominick at Shredomatic: Tim at This Guy: Brad at Carving Knife: Giant: AND IF I FORGOT ANYONE, SORRY BUT PLEASE STILL SEND US YOUR STUFF!!! (Hey, we like free shit, ha ha ha).

I'd also like to thank all the bands who we interviewed and all the bands who sent us your demos (keep the underground going!). Also a big thanks to all the fanzines out there who we've traded with and reviewed (it all starts with you!)

Until #7 (when I have to write another one of these letters that no one reads -if you do, let me know that I'm not wasting my time, please!!!!) I'll see ya then. **Bye, Mark M.**

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Little Tid Bits O' News

Corrision of Conformity have signed to Columbia Records. **The Pleasure Elite's** debut album, "Bad Juju" was released in June on Red Light Records. **7 Year Bitch** are on tour in support of their new release, "Viva Zapata". **Choke** have parted ways with their drummer. **Rawhead** have broken up. Pavement Music has signed **Hinge** and **Last Remains**. There's going to be a Home Alive benefit double CD featuring **Deborah Harry**, **Pearl Jam**, **Joan Jet**, **North American Bison**, **Monster Truck Driver**, **Cat Food**, **The Strollers**, **Portrait of Poverty**, **7 Year Bitch** and more. **10:07** will tour the U.S. in the summer. **Spearhead** may tour the U.S. sometime in the fall. **North American Bison** and the **Strollers** will be putting out a split 7 inch. **Flip** have broken up. **Gwar** are currently on tour. **Chemlab** and **KMFDM** are winding down a U.S. tour. **Fates Warning** have recorded a new album for Metal Blade with Bill (Slayer, D.R.I., Sacred Reich) Metoyer producing. **Desultory's** second release, "Bittersweet" will be out this summer. **Skrew** and **The Organization** will be touring Europe this summer. Moribund Records have released a **Meat Shits** CD/Picture Disc. **Thought Industry** and **Type O Negative** are currently on tour. **Inhumane** is touring the U.S. with the help of Profane Existence. **Oppressor's** debut, "Solstice of Oppression" and **Solitude's**, "From Within" are currently out on Red Light Records.

THOROZINE

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Portrait of Poverty

"The Title Goes Here"

by: Mark M.

Formed about a year and half ago in what most Seattleites consider a desolate wasteland, Tacoma, this quartet have in a rather short amount of time, played shows, built a following, and have a 7" single, "Runaway/Life Can't Be This Way" out on Mother Records.

Portrait of Poverty consists of Shawn Durant (formerly of Subvert) on guitar & vocals; Flash (formerly of Apple Maggot Quarantine Area) on guitar; Kelly on bass; & Matt on drums.

Their pop-punk style is going over well with everyone from crusters to rock-n-rollers, so check out these guys or at least get them stoned (they smoke more pot than this state can grow).

TZ: Explain the name Portrait of Poverty to us. How'd it come about?

F: We'll the name actually came from a misinterpreted line in a Christ On A Crutch song. The line said something about jumping at the chance to be

like those that force you into poverty. The way that Glen sang it, it sounded like portrait of poverty and I was like wow, that's a cool name for a band and there it is.

TZ: This is for Shawn. Do you find a lot of people who see P.O.P. for the first time expecting something like Subvert?

SD: I don't know. No one's said anything to me about expecting us to be like Subvert. I mean (chuckles) after seeing Christdriver, ya know Eric (Subvert vocalist) obviously did something different. The only comments I've really gotten about any connection is from Eric himself who just said that my song writing has gotten a hell of a lot better, when did I develop that from Subvert to now (laughs).

F: It's all the metal you've listened to over the years.

SD: Yeah. No ones ever made that connection with me actually. For the most part no one besides my close friends even really mentions that to me.

TZ: Flash, anything like that as far as people expecting something like AMQA?

F: Um... not really. Having a sense of humor about the writing of all the songs & lyrics, you always got to have at least something that's an inside joke to at least the band or a close circle of friends. There's always an inside joke in something.

TZ: What are some of the things you sing about?

SD: Homelessness, being poor pretty much. There's definite political and socio messages in all of our songs. It's not like screaming at the government, 'fuck you, anarchy' it's more like...

F: A slap in the face.

SD: Yeah, more from a personal level but if you read the words there's something to relate to. It's all about something, it's not just humor.

F: Anybody in the same economic class can relate about anything that we are singing about.

SD: Yeah, everyone's been there at one time or another themselves. Whether about being homeless or just not being able to eat or being depressed or whatever, the deal is it goes along with being poor. I find it more interesting myself than just screaming out slogans. All the slogans have been said a hundred times over, so why not write a story and make it interesting at least.

TZ: I don't know so much about AMQA, but with Subvert you guys were heavily political when it came to your lyrics. Do you think doing that for so long has softened you when it comes to issues? Do you think that you've lost a little of that hard edge fuck everything...

SD: No actually I don't think the edge is lost at all. I think that that's what our band is about, being in your face and being fuck you. It's just at this time we're choosing to go about it in a different way. To me its all been said, its all been straight forward and everyone



Flash • Guitar

has got their point across. We're not shying away from the politics, we're just not necessarily incorporating them into all of our songs. If you want to look close at the words then you can take it for what it's worth but we're not standing in any kind of direction for anything as a band I don't think besides just the typical anti-racist, anti-sexist, anti-homophobia, ya know the stuff that's always been there. I mean we're definitely behind those ideas as a band but I don't think necessarily that our songs have to be directly about them. We are playing music for the actual fact of playing music.

TZ: You've described yourselves as somewhat comical but serious. Do you guys actually take what you sing about seriously?

SD: I would say that we're all 100% serious about what we're singing about. None of our songs are just straight out about being goofy. For the comical edge I don't know where that plays too much into the band besides maybe having a sense of humor here or there. All the lyrics are pretty straight forward and they're all pretty much about being homeless, being a drug addict.



Shawn • Guitar & Vocals



Kelly • Bass

living on the streets, not having food, not having money. I think that's where my politics lie right now anyways. But we're not taking any political direction as a band so to speak. We're a band and we enjoy playing punk rock, that's about it. It's not like we're going to look the other way when issues need to be dealt with but at the same time that doesn't have to be the format for our lyrics or anything.

TZ: Do you guys resent questions about Subvert or AMQA? Does that get on your nerves? Do you wish people would stop? Do you feel like they're not concentrating on Portrait of Poverty enough? What are your feelings on that?

SD: I myself don't feel that way at all. I don't get tired of it. I think Subvert was probably the funnest time in my life. As long as people are still interested in knowing about it I don't want to sweep it under the rug 'cause it's not like it wasn't part of my life, it was a good majority of my life (laughs). If someone was into AMQA or Subvert and decided to look into Portrait of Poverty I think that would be a positive thing. I don't want to sweep it behind me like it's some bad part of the past 'cause it was not. I still think that there's a lot of things involved in it that are still relevant.

TZ: Your sound, although still punk is a little more accessible, a little pop-punkish. Is that meant to maybe try to get a mass appeal, get signed to a major indie label? Tell us about your feelings about your musical style.

F: Well we would definitely love to put out an LP or a CD on a major indie. As a matter of fact we hope to as soon as possible, that is exactly what we're working for. Punk rock is just a state of mind. It's all about being yourself. Everyone has their own interpretation of what punk rock really is. There's definitely a poppy influence to our music but I think as you'll find with a lot of people who were in punk or hardcore bands, they progress and their other bands naturally progress into a

different style of music because your musicianship improves over the years.

SD: I just think that fuckin' for all our experience our song writings just got better. Instead of hashing out two riffs we're actually writing structured songs. We've all been playing in bands in one way or another for ten years plus and it's like somewhere along the line you learn how to play. I don't think we've sold out our roots though at all. I think we're playing from our roots more now than ever. We're drawing from all different styles of hardcore that we grew up with. Plus I mean writing a catchy song, that's what'll hook people in. If you're walking down the street and have the chorus running over through your head 'til it fuckin' makes you sick, ya know, I think that's the point.

TZ: A lot of people in the punk scene would say that wanting, aspiring to sign with a major indie is selling out. What do you guys have to say about that? What do you have to say to them?

SD: I myself don't see anything wrong with it because that's not the only criteria. Whether we were to have our friend put out our record tomorrow or someone who was going to get behind it and have a little money to throw into it and promote it and hype it, I mean that would be great. Ya know the more exposure you can get I guess the better for your band but that's not to say that we wouldn't be doing it anyway because there's no goal of like if we don't get signed and do this than we're just going to call it quits. We're playing 'cause we're having fun doing it and that's what we do. That's (getting signed) not our main objective, when it really comes down to it, if it was handed to us we'd fuckin' jump on it in a second because we practice five days a week and we play as much as we possibly can and if we were to go on tour for the next six months then I wouldn't have a problem with it at all. I would enjoy every single fuckin' minute of it and you can do that with a decent release. You could at least have enough support to make your hundred dollars a night or whatever, make it to the next town.

F: That'd be nice to be able to actually go out, play a show, have money to eat and have gas money to go to the next place.

SD: And maybe be able to play in front of a crowd. I don't see anything so awful in that at all. It's not like we're kissing Warner Bros. ass or something, "come and sign us, we're from Seattle" (laughs). We're not, we're from Tacoma.

F: Damn proud of it.

TZ: What's the scene like in Tacoma? Actually you guys have played pretty regionally in the northwest. What are the best scenes? Describe the scenes around here, the crowds.

F: Tacoma's a real uptight scene. The over 21 crowd that'll go to a bar show in Tacoma won't go unless one of their friends bands is playing. No one in Tacoma will give a band they haven't heard a chance. Even a band that they've heard was really good they'll just be like, "ah well shit, I could really just sit here and watch T.V. all night and go to sleep and get up and go to work tomorrow." The under 21 scene in Tacoma is really thriving right now.

SD: It's taking off.

F: Yeah, there's been a few all ages shows that have drawn a whole shitload of young kids.

SD: It's a cool scene. There's hundreds and hundreds of bands out playing. There's some really good clubs. For the most part it's friendly, I mean there's not an attitude.

F: Tacoma's on an upswing right now. Some of it for the good, some of it half assed. The city itself as a whole is trying to "upgrade" if you want to call it that, downtown Tacoma. They've built all these stupid theatres and they're trying to express the arts and all this stuff downtown. But try and get a live music

venue in their precious little entertainment district and you'll be laughed out of city hall. They'll turn their back on little private hall shows and stuff like that. Those will usually go on without a hitch. I can see it coming where one of these times someone downtown is going to make the call and say, 'go fuck with these kids, they're having too much fun.' As a whole the Tacoma cops won't just like stumble upon a show.

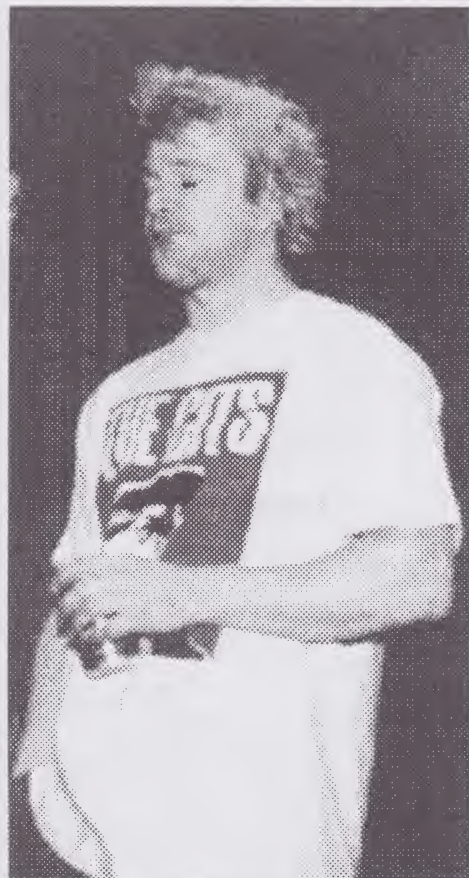
SD: They don't care. They'd rather have you there than causing a rucus.

F: They've got a whole lot of other shit to deal with in Tacoma.

SD: They look the other way unless they're told to go bust it. I mean if they stumble across a couple hundred punks drinking beer and watching bands they usually say just get inside. They don't care unless they're told to go down there by the city and break it up. They just roll through and check it out and say whatever. I would say Bellingham's a cool scene too.

F: Bellingham has a great scene.

SD: Bellingham's good. Eastern, WA., Yakima. As you go out and play the outskirts they appreciate you even coming there in the first place so they treat you right. They give you your gas money and they actually stand and watch you play and clap when you're done. You get more respect than in Seattle. Every single other person plays in a fuckin' band, everyone's band plays every fuckin' night anyways, if they can get a show. For the most part you can't get decent shows so it's like why even bother. We play the Lake Union Pub 'cause it's cool and your friends are going to be there but it's not like you see the bands that play the Lake Union Pub playing the Off Ramp or the Rock Candy on a Friday night. I think that's cool myself but at the same time Seattle needs an all ages place that actually does something. It seems real secluded. I mean it's like you know everyone we know in Seattle that goes to punk rock shows and everyone goes to the Lake Union Pub or the Storeroom.



Matt • Drums



TZ: Mother Records put out your 7" "Runaway/Life Can't Be This Way". Are they going to put out more stuff for you guys? What's going on there? How's your 7" been doing?

F: The 7" is actually pretty close to breaking even which is amazing for a 7". As far as anything else we're going to put out a tape that's gonna have the Mother Records name on it but we're going to pay for it. The reason for having the labels name on it is just basically to have a record companies name on it for sending out to get shows. When you're trying to set up a tour or something like that it's a looks a lot better to have a labels name on a cassette or whatever you're sending out.

SD: There's a lot of interest in Tacoma right now and I think Mother Records is definitely in the center of what's going to be going on, especially in the Spring and Summer.

TZ: Are you guys personally involved in any political or revolutionary movements?

SD: I would say personally yeah but I mean as far as any kind of organization/group I would say no. I think that we all kind of fuck shit up in our own way. I think that the different actions we've taken over the years would definitely be something that we wouldn't even want to talk about in the first place. So it's like, ya know, there's strong political motives there but not something that we wear on our sleeve. I think that's definitely more of a personal thing. I don't think as a band we're trying to get across any kind of political agenda besides just playing punk rock. I'd definitely say that for the most part the term anarchist might be somewhat close to the different personal views by the people in the band but we don't have any prime objectives to conquer. I think as a band we're working on the band but personally we all definitely have our own views. None of that has anything to do with the band though.

TZ: You guys use a marijuana leaf design on a lot of your shirts and stickers. Is that just a sales tool because they would sell?

F: That's definitely part of it. It's definitely something that is going to make more people want to buy our shirts. People that wouldn't normally buy a shirt from a band like us will buy it because the pot leaf thing is in and cool now. Everybody in the band except Kelly

smokes pot. We're all definitely behind marijuana 100% and smoke as much as we can get in our systems.

SD: I think the basic motive for putting the pot leaf on our design was so we could put a pot leaf on fuckin' something so people would go, "oh cool, they smoke pot, let's load the bowl" (laughs).

F: You don't know how many times we've gotten stoned just for the pure fact of having a pot leaf on our shirt. When we play we stress the fact, we're not shy and we'll smoke anyone's pot.

SD: Yeah, don't be afraid (laughs).

F: And it's pretty much working out to our favor. As soon as we get done there's always someone there to smoke a bowl and that's great.

TZ: I've read in other publications about you smoking a lot of marijuana. Are you guys worried about having a reputation of being a bunch of bakeheads and not being able to play real music?

F: I think our live performance will stop that from even

coming about. Personally we've played...

SD: We're stoners, we fuckin' smoke pot (laughing). If we didn't, this sounds shitty but we wouldn't be us.

F: If we didn't smoke pot our music would be 100% different. There would be no feeling. Personally I think that's where a lot of the feeling and hooks in music come from. Unfortunately heroine is a very good music drug too. Pot adds a lot of flow. A prime example of bands that would be a lot different if they smoked pot is Black Happy. They want to be the white boy funk thing or whatever but it's written all over them that they don't smoke pot because there's no groove to their music. For the stuff they're playing it's way too precise, there's no flow to it. It's all jumpy and tight. If they smoked pot they'd groove a lot harder.

SD: I think that smoking pot enhances our writing and our performance. (In a sly voice) It makes everything a lot more nicer (everyone laughs), a lot less stress.

TZ: Does it affect the way you view other people that don't smoke pot?

SD: No, not really. That comes down to personal choice. It's like, if you smoke you smoke, if you drink you drink, if you don't, who cares (laughs)? That has no basis for any kind of judgement on someone's character. Smoking pot doesn't make you a cool person or an asshole, you're one or the other in the first place.

TZ: Last question. What are some of the gems as far as you guys are concerned? Ya know, bands, clubs, etc..

F: Clubs is a tough one.

SD: I would say in Tacoma the Victory Club is a really happening spot. In Seattle obviously the Lake Union Pub. Not many of the other clubs in Seattle do much for me. I would say some of the definite bands around that I'm into that I think fuckin' shred would be Christdriver, Bristle, Inhumane.

F: North American Bison.

SD: Seven Year Bitch. I would myself like to say for a closing comment that for the last ten years we've come out and seen all ya'lls fuckin' bands play so it's your turn to come out and see us play and buy me a beer while you're at it.

F: Smoke more in '94.

SD: You fucks (laughter). ☺



Pitch Shifter

"In Self Hate"

by: Mark M.

Besides forming, one of the first things Pitch Shifter did was to sign to Deaf/Peaceville Records in 1991. Not long after that their debut LP, "Industrial" was released.

That album led the Nottingham, England chaps to ink a deal with Earache Records in January of '92 and a mini-LP, "Submit" was released.

Their current release, "Deconstruction" is an experience of the bands personal positive and negative elements. Another elements to the bands is percussionist "D" who, along with guitarist/programmer Jon Carter, vocalist Jon Claydon and bassist Mark Claydon bring the world their metallic MIDI enhanced sound media that crushes the senses and reprograms all sensory depth.

TZ: Why'd you guys add a drummer and dump the drum machine?

JC: We dumped the drum machine 'cause we scammed more cash out of Earache and got a sampler. We still use sample drum sounds, the drummers actually a percussionist, he kind of jams over the top of stuff. So we stripped down the sample drums that we use right down to the (makes noise with his mouth) basics which gives him freedom to do the stuff he wants to do and jam a bit. Plus drum machines suck anyway.

TZ: Why did you use it at first, like on your first album?

JC: Um, couldn't find a drummer. Couldn't find a drummer who could keep that relentless boring pace without going insane. Drummers want to show you how good they are most of the time and we really wanted just the machine. It was cool with just the guitars and the drum machine. When the drum ma-

chine's finished you just put it in a box and it doesn't get drunk and it doesn't argue and it's really cool. Our new percussionist "D" is really cool he doesn't do any of that.

TZ: You needed that extra human element to input into the band I take it?

JC: Sorry.

TZ: Did you want another human element, like another person to give some feedback as to what the band was doing?

JC: Yeah, I like the fluidity of it ya know. Obviously yeah 'cause it's like cross pollination of ideas 'cause it gives it another element, somebody who comes from a different background has obviously got different ideas in what they think sounds good which is always interesting to bounce ideas off everyone. Plus "D" is really crazy anyway. You ever met him?

TZ: No.

JC: He's crazy.

TZ: We haven't seen your Peel Sessions release out here. Is it going to be released in the states? What's going on with it?

JC: What we're trying to do with the Peel Sessions is, we've done two, I'm not being presumptuous, I don't know if Mr. John Peel wants to give us another session, hopefully he does. We're trying to wait until we got a few more. See if we put an EP out with a Peel Session on it it's going to cost like 9 pounds but if I put an EP out with four Peel Sessions on it's still going to cost 9 pounds. We're trying to wait to do a kind of meley. It'll be more interesting, you got all the peel Sessions on one record and it's not like trying to soak loads of cash out of the kids by putting out a million small one track things.

TZ: Tell us about your video. What's it like? Why did you do it? Etc.

JC: Which one are you talking about?

TZ: The "Deconstruction" video.

JC: Right. Um, we knew it would never get shown on MTV or anything. After we finished filming the entire video we stuck a video camera in front of the tele and played the video through a VCR and re-filmed it all so it was really bad quality.

TZ: Oh wow! cool. (We both laugh hard)

JC: I kind of like the idea of discovering stuff. One of the coolest things in my life was when I discovered Big Black. I thought "wow, this band's really great" and not many of my friends have heard of them and I thought "I discovered a band." Big Black, yeah they're great! I kind of like that idea. If you stumble across our "Deconstruction" video, it's never actually been shown on T.V. in Europe or America, it really means that you did stumble across it ya know, you got it through the postal, you saw it somewhere. We just done another video for the song, "Triad." I'd say it's a lot more of a cash affair.

TZ: How do you get your hands on the "Deconstruction" video, how can a person get one?

JC: Write to me and I'll send you one.

TZ: You played a gig with Fugazi.

JC: Yeah, we just did the one.

TZ: How was that show, how'd it turn out?

JC: It was good. It was Bivowack, they're kind of Dinosaur Jr.-ish, they went on first. Then it was us, then it was Fugazi in a venue in Nottingham, England. It was really good. I think it's a

TZ: How'd it come about that you took over the main vocals from Mark Claydon (his brother)?

JC: Um, they kind of conned me into it. I was living in France at the time and I was doing my own thing. I work as a graphic designer, I do more kind of visual stuff. I did backing (vocals) on the demos and stuff just to help them out 'cause I didn't really want to sing, they liked my brother singing but they conned me into it. They didn't give me any money or anything either, they just made me do it. I don't know how they did that. They have some strange power over me.

TZ: Did Mark get sick of singing?

JC: Yeah, he hates it, he hates it. He just likes playing bass. Not that he's shy of singing or anything but he just said, "I don't want to sing anymore 'cause I really get into playing bass and I can't do the two very well."

TZ: What happened with Stu Toolin?

JC: Stu left to form his own band. He's got a band called the Skin Limits Show and they're signed to a record company in Austria called Lethal Records. They got something coming out pretty quick, an LP.

TZ: Why did he leave the band?

JC: He just wanted to do his own thing. Stu wanted to get into the total Ministry techno based thing and we wanted to keep it a hardcore music and have a play for the real thing going on.

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good idea doing different style bands, gigs together, interesting bills, certainly some of the best gigs we've ever done have been like that. The crowd wasn't there to see Fugazi, the crowd was there to see three bands that were playing in the same sphere of music but different styles. So that made for a good gig, it was like a quite a good response to everyone which is quite amazing.

TZ: Are you guys happy with your decision to sign with Earache as opposed to staying with Deaf?

JC: Yeah. Deaf sucked cock. The guys from Deaf, nah, they ripped us off. Nah, boo ahh (sighs heavily). It was only a one LP deal anyway and I'm really glad it was only a one LP deal but Earache is shit as well.

TZ: What about Earache don't you like?

JC: They're just really tight fisted. Basically they want to do everything really cheap, which I can understand if you're a really small label but Earache sells millions of LP's a year. In the independent label stakes it's like quite big. Labels like A.T., they've got respect from the bands and from the fans 'cause they do the stuff, they do the stickers and the bags and they phone up the radio stations and they do the gig posters and they help the band out, (if) the band phoned up and said, "I'm in England I need some money" they got it. Earache says, "just go away."

TZ: Do you see yourselves staying with Earache for awhile or signing to someone else if you can?

JC: I think we've got another couple of LP's left on Earache. I think Earache's got a weird deal with Columbia now. If you sell a certain number of records you go through to Columbia in America, if you want to. So I don't know what's going on with that, I don't think we sell enough anyway.

TZ: Do you know how many copies you've sold of the new one?

JC: Absolutely no idea. You get the figures every six months.

TZ: Tell us about your lyrical approach. Like "Cathoid" seems to be about T.V. and "G.atherer O.f D.ata" seems to be about the info. age. There's a lot of negative aspects of society in your lyrics, give us an overview.

JC: Most of the songs are about stuff that pisses the band off. I try to keep them personal politics. They're not political, thou shalt not do this, thou shalt not do that. They're like things that I think about and things that fuck me off and things that concern me. Yeah "G.O.D."s about the information age. See, that never really occurred to me until when we did a tour and I was on the bus and the bus got stopped at German Customs and the guy said, "Can I have your passport?", I got my passport out and he had a hand held computer and he took the number from my passport and tapped it into his computer and I was watching it,

it was on a clip board and it said, Jonathon Claydon, sex: male, unmarried, age: 22, my address and all this stuff about me and I was like FUCK! I got some guy who I've never met before tap in one number and know my entire life. Then I started to realize, everything started to kick into place. All the consensus, every four years in England you have to fill in a consensus about yourself, then the government sells this information. In England it's hard to get a bank account if you haven't got a job and you have tests to get insurance and it's all like SHIT! So that's what "G.O.D." is about. Some of the stuff is total personal politics, not to do with situationalism but just like "Diable" is the idea, if you're in a crowded room and you stand up and say "I am an idiot" really loud, nobody could go, "Look at that idiot" 'cause you said it, it's too late you've won, there's



nothing they can do to you. It's kind of the idea, if you say to someone, "Look, I already hate me, I know me better than you do, what can you possibly do to me?" Nobody can do anything to you. So it's kind of personal politics.

TZ: What are some of your guy's political or socio-beliefs?

JC: All the band are vegetarians. All the crew that work with the band are vegetarians. Obviously way left. None of us follow any idiom, we don't believe in any religion, we don't believe in any way of life. Basically what you've got to do is get through life doing what you've got to do and try to tread on the least amount of toes as you can on the way.

TZ: Are you guys comfortable with the term "industrial metal" that you've been labeled as?

JC: I hate the word metal. I hate the word metal simply because of the conno-

tation that goes with it. When you say metal people think about spandex and silly fringes and stuff. I just say harder edged music ya know. How can Ministry be like industrial dance and someone else be industrial metal? Just say hard edged music. I mean obviously there's got to be some categorization so people know what they actually like but I think terms are just banded about in the music industry 'til the point where they just don't mean anything.

TZ: What about Pitch Shifter gives you the classification of being an industrial metal band?

JC: I think it's from the repetitive rhythms and we use a lot of technology, we use a lot of sampled stuff. I don't know. I kind of think of it as more of a hardcore band. Bands that can't cut it live shouldn't play. We do play live. If

it's just samples, it has the first sample that was made with machines in a really big factory in France. I don't know. '86, '87.

TZ: Head of David time.

JC: Yeah, when the Swans were like way back. The Swans were one of the originals. Industrial can't just mean technology otherwise Kyle fuckin' Minogue would be industrial 'cause she doesn't use instruments ya know, it's all sampled and recorded. So I don't know, it's a pretty fucked up term at the moment.

TZ: In your CD booklet a picture accompanies each set of lyrics. How did you choose those particular pictures? What brought you to decide to do that in the first place?

JC: Um, like visuals and music go inherently together with Pitch Shifter. I take a lot more inspiration from film than I do from music and from literature. Um, basically the idea is I sing on all the songs and if you can't understand what the song is about or you can't get the feel of it from listening to it then you get the words and if you can't get it from the words then there's the title of the song and if you can't get it from the title then there's the picture. I wanted all angles covered. I did everything that I could.

TZ: Do you guys have any visuals live? Like a T.V.?

JC: Yeah, we used two T.V.'s but now again we've managed to scam some cash from somewhere and we use video projectors. We've got two 5x5 foot screens. There's one video for each song that related directly to that song with text and images and stuff.

TZ: Do you guys actively work toward any animal rights things?

JC: We've done a few benefit gigs. One of our songs is on a compilation tape for Hunt Saboters. Where we can spare it I don't mind giving cash to needy stuff but a lot of the time you need \$1.00 to get some diesel and you're in the middle of nowhere and you're going aarrgh and the guy goes I'd really like to pay you all the money but I'm not going to, I'm going to pay you nothing (he says half-heartedly).

TZ: You tour with a lot of deathly kind of metal bands. Do you like doing that or do you want to get out with some different types of bands?

JC: I prefer the more interesting lineups. We played with Neurosis, that was a really good show. We played with Grotus, that was a really good show. We did Girls Against Boys, that was really cool. Fugazi was cool, NoMeansNo was cool. I mean Napalm Death was cool 'cause there was two completely different sets of fans. There's a lot of alternative fans with the A.T. t-shirts on, the skateboards and everything. Then there's the full on metalers for Napalm Death ya know. I don't want to get stuck in playing with any one kind of sting of bands. ●

You Said "Give Us Liberty, Or Give Us Death" Now You Got Both... What To Do Next.

by: Eric Greenwalt

Well, I'll be doing a column in here for awhile (until Mark can't deal with the stress of getting stuff from me on time anymore), so I figured I'd need a name for it (pretty good one eh? I like it, it's from a New Model Army song). But it's been kinda hard to get around to it...See I've had some pals from Minneapolis staying here and...well...it's been pretty chaotic, but I've learned a couple of things from the past couple of months. (1) Just because it's free doesn't mean you should try to get your money's worth. (2) Sleep is important and can be very healthy. (3) I'm not 19 anymore. Yes this is a little incoherent and I promise the next one will be a little more grounded (really, honest) so bare with me.

...So, I was watching the "700 Club" a couple of days ago (remember, I said bare with me) and Pat Robertson was doing the news (yes...world news from a Christian viewpoint...awesome!) and

started talking about the Jewish guy from New Jersey that walked into a Moslem mosque in Israel and massacred 46 Palestinians while they prayed (after unloading 221 rounds, he was beaten to death). Ol' Pat was going on and on about why this was getting so much news coverage when the next Sunday an 80 year old Jewish man was mugged and killed by an Arab in a park in Israel for some sad amount of money. Jeeze Pat...I dunno...A racist/religious hared drove attack that cost the lives of 46 innocent people as well as the wounding of countless others gets more media coverage than a mugging? YOU FUCKING IDIOT! (Eric makes gestures of grabbing Mister Robertson by his shirt and slapping him silly.) Don't you get it?!? (More gestures...increasingly violent...feet start kicking in the air.) Whew! I'm out of breath (beer opens) ahhhh...I guess it goes to show what happens when you give a Christian a camera, a bible, and a couple of world events. Oh well...Christian...Can't live with 'em, can't feed them to the lions any

more. (something in the endangered species act I think...)

Oh...Yeah...Get the new "Profane Existence" (P.O. Box 8722 Minneapolis, MN. 55408) it's the "punkiest issue yet." (Thanks Manduke) with the usual anarchy, chaos and fuck shit of attitude that makes this (in my opinion) the best fanzine around today (and if altho of people buy it, maybe they'll put it out more often...\$2.00). Also, my pal Eugenio just put out the first issue of his fanzine "Individual Solution." #2 is done and you can get either for trade (Eugenio says anything) or a dollar for postage. #1 is in Spanish as well as #2 but #2 will come with a cassette in English as well as some of the music from bands interviewed. Spanish anarchism and punk from Basqueland. Also, ask about other things he's working on. (I.S. TXITXARRA COLECTIBUS AP 153 01400 LAUDIO (ARA BA) SPAIN.) Also, watch out for "Critical Mass" bicycle guerilla actions. Got a bike? Let's shut the city down! Look for flyers

in coming months. Also some new malt liquor "Ice Bull." It's 7.7% and makes you a happy feeling.

Next time I promise: Cohesiveness. So remember, get plenty of sleep, laugh at police and eat your veggies (salad can help alot).

--Cheers, Eric.

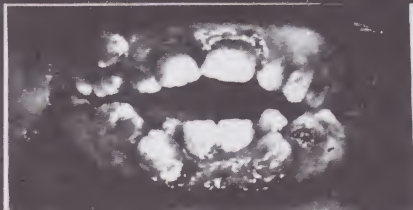


In case you are wondering, no this is not Eric. We just put this photo here because we can. Got a problem with that?

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Sleep • "INDUCERS"

by: J. Bosse

TZ: Sleep, the most stoned band around. The word gigantic comes to mind. I got a chance to interview the trio from San Jose on their "Holy Mountain" tour. The band is Chris Hakius on drums, Matt Pike on guitar, and Al Cisneros on bass and vocals. The interview is with Matt only, the other guys were busy.

TZ: How many times have you guys played up here?

MP: About three times, twice with Neurosis and once by ourselves.

TZ: What did you think of the Moses Lake show?

MP: It was fucked up dude, it was a real shit show. The wind was blowing and our drummers cymbals blew off the fucking stage. Then some idiot jumped on stage and started singing. It was fucked straight up.

TZ: Where else have you played up here?

MP: We played the Off Ramp twice. That's it.

(At this point Tom and I started griping about Rock Candy)

TZ: The sound here (Rock Candy) is good, that's about it.

MP: The last couple of shows were, well last night people left 'cause it was too loud and they demanded their money back.

TZ: Where was that?

MP: Eugene, Oregon. The night before that a bunch of girls were saying that we gave them their periods it was so loud.

TZ: No way, seriously?

MP: Serious. About six chicks said they started their menstrual cycle early 'cause the sound level was that loud.

TZ: Wow.

MP: I was kinda trippin' out on that.

TZ: I wonder if that's impressive or what?

MP: I don't know it makes you feel kind of bad 'cause you're actually starting to hurt people and shit.

TZ: That's way heavy.

MP: Yeah.

TZ: Do you guys like playing up here?

MP: I usually like playing Seattle. We get unusually lucky shows. Every time so far it has gone really well.

TZ: You guys get a really good buzz around here.

TZ: Are you guys on a full tour right now?

MP: Yeah, we're pretty much all done. There's this, Portland tomorrow, one more show in San Francisco and one in San Jose.

TZ: How long have you been out for?

MP: Like two months, this is like our seventh week if I recall right. It gets kinda blurry.

TZ: Is it pretty good being on a big label?

MP: The only thing good is we get so much press now. I get interviewed so much it's wierd. Now radio stations talk (to us) just 'cause we're on Earache. Everything else is fucked. We just want to put so much more money into our shows. You know, we're into having a really killer show. We want to have more shit to fuck with, music, you know. Like I could go out and buy an acoustic guitar if I wanted to. Something like that. Sorry if I'm rambling on.

TZ: How did you get the ad in High Times?

MP: Through the label, we actually went to the office and got stoned with them. With the editor guy, Steve Guttonberg, not Steve Guttonberg, that one dude, Steven Hager. He's hella cool.

TZ: That's cool. A lot of people were impressed when they saw that.

MP: We got an interview, but it's not coming out for a while. I think in the next few months. I'm pretty stoked about that.

TZ: How come when I say you in '93 you were playing "Holy Mountain," but the first record just came out.

MP: We wrote that whole thing fuckin' years ago, or it just seems like it. Probably a year and a half ago. We recorded it in three different segments. Earache just lagged on getting it out.

TZ: Are you going to be playing new stuff tonight?

MP: Yes. We're playing what we have written on our new album. Our new album has like this weird fuckin' theme to it. It's arranged really weird. I don't want to say much about it now. I don't want any one to know about it, 'til it comes out.

TZ: When do you think it will come out?

MP: Probably not for a while. We don't know how long we are going to be on this label. We might have other offers. We want to get our shit together business-wise so we can do exactly what we want to do. To do what's right musically you just have to wait sometimes, I guess. It's all a matter of patience. So I don't know, it could be another year. If we stay on this label it could be really soon.

TZ: Do they let you get really creative at Earache?

MP: Yeah, they let us do pretty much what we want. If they think something's stupid they tell us. Like we got one song that, it was really wierd, I thought it

would be one song they would like 'cause everybody liked it but Earache didn't want it on the album. We were all like woohh.

TZ: Did they say why they didn't like it?

MP: No, they just thought we could do better. So we said okay. We got a challenge and could do a couple of better songs.

(In case you didn't see sleep at the Rock Candy show, they had the most behomth amps ever. Gigantic!)

TZ: What with the green amps?

MP: Oh yeah! We found out about them and you can only get them custom made. They don't market them. So there's like nine heads and fourteen cabinets in the world. I think we're the only band that uses them. Everybody else is just like a guitar player or a vintage collector.

TZ: They're fucking giant!

MP: Yeah, they're fucking loud as fuck too! They are based on the blue prints of the original Orange Amp. The original Orange were 120 watts and mine, every amp technician that has seen it says it's 160 watts, totally fuckin' loud for one stack. I used to use two. These Hiwatts, really loud ones, a two hundred and four hundred and the one green is almost as loud as both of them.

TZ: Did you use the green amps to record on the last album?

MP: I used Orange then. I used an Orange and a Laney and some Fender

amps also.

TZ: That record sounds really big.

MP: Yeah, we like to record Analog, not digital. It's got that older sound. Not so in your face. It sounds like you're singing far away. It's a lot smoother.

TZ: Weren't some of you guys in Asbestos Death?

MP: Yeah, formerly all of us and a guy named Tom Choy. On our first Sleep song we did a couple of Asbestos Death songs. Then we had another guitarist Justin. The first guys is wierd, pretty much just a criminal. Then the other guy just went off to the mountains somewhere. He's a weird dude. They split for different reasons.

TZ: Then you became Sleep?

MP: Yeah.

TZ: Does Sleep have anything else out besides the first record and "Holy Mountain"?

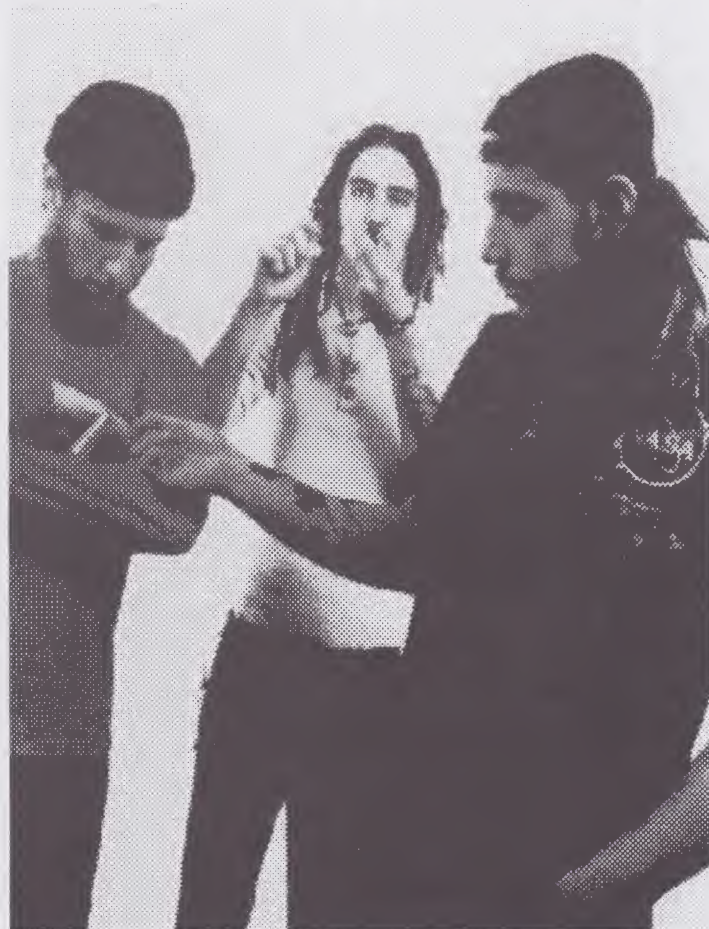
MP: We have one 7" inch that was like a Black Sabbath tribute. It had "Lord of This World" and our first Sleep song.

TZ: What label was that put out on?

MP: Some Swedish label. They just asked if we wanted to do a 7" inch. They paid for the whole recording and everything.

TZ: Anything in particular that you want to say about anything?

MP: No, not really. Thanks. ☺



Big Catholic Guilt

"The Combination In A New Creation"

by: Mark M.

Formed in mid 1990 by Sam Jordan and Tim Osbourne, Big Catholic Guilt remained a duo for quite some time, hiring side musicians when needed.

As time moved on the Boston duo began to find musicians that they could work closer with, so Big Catholic Guilt has expanded to include M. Crazz on bass, Jay Tullio and Dan Bongiorno on guitar and drummer Perry James.

While Jordan handles the vocal chores, Osbourne handles all the sampling and technology with a unique device that doesn't really have a name but let's refer to it as a Triggering Rig. It resembles an electronic drum kit but he plays it standing up. There are spikes all over it and each one has a triggering pad on the end of it. Each spike triggers a different sound such as percussive sounds, voice sampling, melody lines, introductions and more.

I got to talk with Sam Jordan via telephone awhile back and he's one of the most intelligent people that I've ever interviewed.

TZ: How did Big Catholic Guilt begin?

SJ: Originally there was 2 of us, my partner Tom Osbourne and I. We started the whole the out in the summer on 1990. Back then it was really just the two of us, I was playing a lot of the guitars, what was represented primarily on our first CD was more of that feel. It's expanded, there's been several different incarnations of what used to be side musicians which is now a real band. The level of people who we're working with now is just so good, that it's like night and day.

TZ: How did your name come about? Did you guys have a bad experience in the catholic educational system or something?

SJ: Actually I don't believe in organized religion nor really does anyone in the group for that matter but I only will speak for myself. The word catholic in our name is based on the first dictionary definition which is universal. We sing a fair amount about sociological topics whether it be the relationship of one to one or whether it be government to individual. We sing about individual responsibility in a lot of our songs, "Crank", "Silence A Censor", "Wrongside". A lot of our songs are based on sociological condition. The dictionary definition (of catholic) universal, sort of indicates the individuals responsibility to take responsibility for their own actions and that if you just sit and watch the world fall apart that you're going to be the blame, that you're going to bear the responsibility for that, that each individual is going to answer to that.

TZ: How does your philosophy you just stated fit into your political beliefs? It would seem you have a liberal point of view as far as religion but maybe a more conservative point of view as far as human nature goes.

SJ: Ah, what do you mean? Conservative in what respect?

TZ: Taking personal responsibility (Out here it's a big conservative argument in all the political races. They pretty much blame the liberal crowd for not being as harsh on criminals kind of excusing people from personal responsibility for what they do.)

SJ: Well, I don't believe in excusing people from personal responsibility for what they do, however I also wouldn't consider that a conservative attitude. There's a lot of different degrees that you can take into any

specific argument ya know. You could talk gun control, you could talk AIDS, you could talk racism, you could talk any number of individual issues where any different individual will have dozens of different varying degrees of belief so it's a little hard to say. I would by no means say that we as a group have a conservative outlook towards the human condition. By no means would we be considered conservative. We're a little harsh. We have strong feelings and strong beliefs on any given issue. Any issues that we would discuss, ya know, again you have to be responsible. Ya know the whole AIDS issue, people now have to accept a level of responsibility that they've never had to accept before. Then if people die and if people don't do something about it, if they just sit and say well it's not my problem then it's not going to get better. I believe people do have to accept responsibility for his own actions. Ya know, I mean Lorena Bobbitt getting off. I think it's criminal. But again, you could talk any number of different issues and look at each one.

TZ: The title of your CD "Judgement" kind of goes along with that religious interpretation. Is that going to be a constant for the names of your releases? Having biblical references?

SJ: Well, the first one was called "Possession." It may be, we're considering "Parasite" for the next one, that's a newer song that we're all fond of now. There a lot of double entendres that can be used there in the religious point of view. "Judgement" there again ties into what we've been discussing of universal of guilt for everyone and of the whole issue of judgement whether it be judgement by God, judgement by your peers, or judgement of yourself. You can really look at it in a number of different ways. It also can tie systematically outside of religion as well. The entire religious issue is a huge source of fodder for everything from samples to graphic design. We use a lot of graphics from the church. It just happens to be a wonderful thing that that's there, I mean you're not going to find whole lot of stuff that's gorier and more twisted than what the church lays on people (chuckles), you're just not going to find it. Like the picture that's on the cover of "Judgement" of four guys hanging naked and dead is on the wall of a church, that's pretty harsh. The name of the picture, "The Last Judgement," that's where the concept for the name "Judgement" came from.

TZ: What are your future plans for recording? Are you going to have another LP out soon? What's going on with that?

SJ: Well, we are currently recording 3 new songs in a studio which are being released only in Boston and are gonna be released only for sale in a very very limited edition.

TZ: Why is that?

SJ: Because we're not really ready to put out something national again just yet. Until we do we want to put something out for the people who are really supporting us extra special around home and yet we still don't want to burn it out so we're just doing a small release so our core fans can have something that's kind of special to them. It's going to be like a numbered issue release which will then later on be release as a full length.

TZ: When can we expect that?

SJ: I would hope to see something out be late spring. I can't promise it but that's an intent.

TZ: What about touring?

SJ: Can't wait. Can't wait.

TZ: Do you plan to make it to the West Coast? Where?

SJ: Actually, "Judgement" got a lot of airplay in California and we would love to come out there. Frankly,



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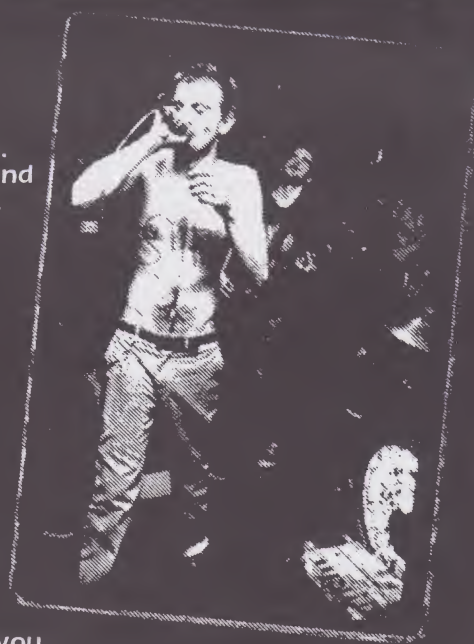
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it's an issue of tour support and being able to get out there. Our live show is a rather large production event, we do full production. Moving it is not difficult per say but it's involved.

TZ: Do you think you might have to cut down or would you be willing to cut down on your live show, some of the stuff you take with you to get on the road?

SJ: That's an issue and it's difficult to say I'd like to come out with everything. I also however really want to get on the road. I do really want to get out and play to a lot of different people maybe as an opener for a major or someone who's already in.

TZ: Would you call your music industrial metal? How would you describe your music?

SJ: Well. It gets dumped into that. I think that it's time for a new term. Most industrial bands who I hear that are straight "industrial," I'm very bored with, a lot of it seems like retread '80's stuff. A lot of the people either don't have the jobs to go out and buy good gear or for whatever reason they buy somewhat inadequate gear, around here everyone looks at us because we have really good gear and they look at us like we're rich or make so much money that we put it in but the fact is it's all sweat and blood that's got it for us.

TZ: Does that cause any resentment from you guys towards them?

SJ: (Hesitant) I don't know if it's exactly resentment.

TZ: Irritation?

SJ: Maybe a little but ya know it's like everything we've got, we're perfectionist and it's been a matter of a long time coming and really a matter of just working

and sweating for what we want and what we feel we need in order to do this right. A lot of the industrial groups that I see are just trying to turn something small into something big and they're just retreading stuff that's already been done. They're just trying to be Skinny Puppy.

TZ: Tell us about your stage show.

SJ: Well let's see. What about it?

TZ: What do you do? You mentioned you had some gear or whatever.

SJ: Well, ya see a lot of it is, just to finish what we're saying, I think it's time for something new 'cause the industrial heads get mad when people call us industrial and rock dudes get mad when they call us rock. Last year we won a Boston music award for best Hard Rock band and this year we're nominated for best Cutting-Edge band and for best Heavy Metal so honestly I don't know exactly what I would call it now. The press tends to still call it industrial metal 'cause it does deal with sampling and sequencing which as soon as you turn on a computer they call it industrial even though modern rock is done so much with computers people don't even realize when they hear it how much it's effecting it.

TZ: You guys do have a dance element to you as well.

SJ: Definitely a dance element yes. We work with a lot of dance grooves partially because that's what's available. Partially 'cause we like it and we like having a really funky beat and partially because when you deal with sampling loops and stuff, a lot of them are created for Techno, House, stuff like that and it seems to work with the style. So we're not pure in any sense of the word. We're blending rock, industrial, dance (loops, beats and House) there are definite touches of a lot of different kinds of stuff. Naturally- we get lumped

in with Nine Inch Nails and Ministry 'cause we have guitars and sequencing stuff going on. To answer your question the live show is very big. In the late '80's to the early '90's something that I viewed happening and was really excited about and still am is the combining of man and machine. It's the very very live meets the not live at all and I always viewed that that's what was going to happen in the '90's and that that would make for something much bigger, capabilities that rock never would be able to give just by itself and capabilities that what techno/pop and what later became industrial never could quite give itself. It's sort of like if Kraftwerk and Slayer had a head on collision. I think that's a beautiful thing because it opens up this unlimited pallet of sound and just this raw energy of punk and the original kind of dangerous dirty grit that is rock-n-roll along with just all the techno-aggro tension which represents what our society is now. That's what makes the whole concept special to me. Our live show emulates that with using a combination of robotic lights, strobe, a lot of various effects and a lot of various lighting effects and ambience through lighting, creating a feeling and a mood for each different song and again along with a band of a lot of energy and the live triggering of the samples as opposed to playing there on the keyboard or on a small octopad type thing. The fact that it's very big and with a lot of energy striking hard and really working it so the electronics become a very different energy and a whole different feeling than if you were just sitting there triggering, triggering, triggering. So that's what the live show is all about and it's very audience oriented, there's a lot of contact with the audience. ♦

Music Reviews

A.D. - "A.D." (Rage)

Musically they sound like Rage Against The Machine. Heavy groovish rock/metal type guitars and rap style vocals (more so than R.A.T.M.). In places they remind me of Fugazi. Great socio political lyrics, anti-racism, anti-sexism, anti-oppression and capitalism. I could get along great with these guys. I could also dig them if they were just original.

-Mark M.

Amen - "Don't Intimidate - Show Your Hate" (Amok)

This band gets better and better with every release. They used to sound like an E.N.T. clone but has now developed their own brutal style. They're from Finland so the lyrical translation gets a little lost but it's easy to figure out. Definitely recommended listening.

-Spawn

Apostasy - "Accused of Brethren" (Demo)

The production quality is bad. O.K. death metal, I hear a lot of talent in these guys but I also hear some typical death metal riffs. If I owned a label I wouldn't sign them but I would want to hear their next demo. Lyrically nothing new. A lot of the christian idea of satanism (No I'm not a satanist nor do I know a hell of a lot about that religion but I know just enough to separate the real ones from the romanticized ones). For info. write Apostasy c/o Tony Blakk, P.O. Box 7222, Tampa, FL. 33673, USA.

-Mark M.

Beats The Hell Out Of Me - "Beats The Hell Out Of Me" (Metal Blade)

Despite some musicianship shown here's why a band would like to sound so much like Helmet beats the hell out of me. Shit, down to the drum sound. Oh wait! They were Phoenix's Grunge band of the year in '92! Watch out!!! Bands like this depress me because of the so many good bands out there who never get heard and are original.

-Anuspenis

Blitzkrieg - "The Future Must Be Ours" (Retch)

Good to see they're still around and punking out! Early english punk/HC sound mixed with some cool instrumental beginnings, they even try a little of the blurr core! The band covers "Why Die?" by the Insane and a Paradox UK cover. I liked their first 7" better though.

-Spawn

Blood From The Soul - "To Spite The Gland That Breeds" (Earache)

Shane Embury of Napalm Death and Lou Keller of Sick Of It All have put together an experiment that is to wreck havoc on music and create a new definition of sound. Embury not only plays bass but all guitars, percussion and does all the programming. Together with Koller's vocals they have combined alternative poppy influences (ie. Urge Overkill, Sonic Youth) and their aggressive musical influences to come up with a sound that enters a medium not comprehended by all. B.F.T.S. are one of the most exciting acts of 1994.

-Mark M.

Bloody Mary - "Blood Core" (Demo)

Pretty chunky moshly sorta NY sounding stomp - around - the - pit shit. Not really that bad but not really that good. Lyrics deal with being controlled by others, breaking down due to others and an evil song. Average.

-Mark M.

Bloody Mary - "Bitch Needs Psychotherapy" (Rotten Rag)

Passed before this reviewer by the Almighty Publisher is a cassette covered in dust and cobwebs. I blow off the dust and wipe away the webs. The case creaks open like a casket lid. Out jumps a ragin' bunch of wild ass musicians bent on banging some sense into me. Speed Metal dudes with full bore guitars erupting into my ears. They never let up. I truly hope that Bloody Mary's psychotherapy doesn't cure the condition. This recording is dated 1991. Are you guys aged and cured now? Where the hell are you? More, more, more!

-Glenn Abe

Bristle - "The Cause of Our Pain" (Pot Pie)

Early '80's english style punk that you've yearned for after listening to 10 hours crust, grind and noise. This band takes you back to the roots of hardcore. With intensity, Bristle also have that sloppy rock-n-rollish quality that spawned punk rock in the '70's. 13 songs from '92 and '93 all in one low priced package. Fuck, this is the deal of the century. Write and send \$5.00 to Bristle, 6201 15th Ave. NW, Seattle, WA. 98107.

-Mark M.

Carbonized - "Disharmonization" (Pavement)

Sounds like early '80's are music with elements of grind thrown in. I don't like this. It may be interesting to some but doesn't do it for me. Definitely experimental, and that's not necessarily bad...But I think this is. Good try though. Wit a member of Entombed. Hmmmmmmm. -

-Eric Greenwalt

Chaos U.K. - "One Hundred Percent Two Fingers In The Air Punk Rock" (Century Media)

Punk rock to the core. This is a return to hardcore the way hardcore was, a to the point - in your face - no holds barred - slapping the rulers in their faces type music. Chaos U.K., with additional guitarist Vic (formerly of Nausea and Reagan Youth) show that time does not kill true hardcore. "A Swindle" is my favoritesong on this LP, it's a tune about Johnny Rotten and his sellout ways. This could be the record of the year.

-Mark M.

Chapterhouse - "Blood Music" (Arista)

As hard hitting as your pillow. As firm as a cloud from a bong .. and just about as trippy. Chapterhouse remind me of the Farm and the Stone Roses. Yea, all that neo-psychedelic stuff you heard on college radio but decided to turn the dial.

-Glenn Abe

Chill E.B. - "Born Suspicious" (Alternative Tentacles)

A new rap album on Alternative Tentacles. And boy, overall, this is shit. I mean, just musically it's O.K. (well I don't really think so. I'm just trying to be diplomatic) but lyricly, he raps about God, supports the D.A.R.E. program and goes on in the liner notes to thank dozens of police officers (ugh!). police departments (yow!), and the mayors of many different cities. So... he's against racism and oppression, and supports the uplifting of the black community but thanks the people who keep the racist, upper class, status quo in place. Hmmm... liberal crap. Or, is Chill E.B. a cop?

-Eric Greenwalt

Chode - "Plays Tunes The Young People Will Enjoy" (Demo)

Funk rock on a lot of extreme downers. Some real heavy chunky stuff. The vocals are just plain lame. I don't have any idea what these guys want. Sort of an Onyx Bio Hazard/Faith No More without any of the originality. Some cool samples. Some horns. Nothing worth checking out unless you like the above.

-J. Bosse

Circle of Force (Demo)

I saw these guys at the Pub with 11 people (not including Tim behind the bar and the band) and they rocked my socks off! Fucking killer mid-'80's Bay thrash with older Venom and newer metal concepts thrown in. I grabbed the tape they had out afterwards and it rocks like hell. Three tracks of good 'ol thrash like it was meant to be! Check it (and them) out. Write them at P.O. Box 46068, Seattle, WA., 98146 (206) 241 - 2632.

-C. Buttocks

Contropotere 7" (Skuld Releases)

This is the best 7" I've heard in a long time. This band is just amazing in the first place. Really solid, origianl sounding metal tinged hardcore from Italy. Lyrics are sung in Italian and also printed in English and deal with personal and more political issues from a heavy anarchist point of view (Yeah!!). Get anything from this band, especially this record.

--Eric Greenwalt

Coven - "Boneless Christian" (Red Light Ever Rat)

I didn't think that this band's lyrics could get any more stupid than they were. Fuck was I proved wrong. These guys have got to be trying to look like fools, 'cause if they're serious they'd be the most pathetic bunch of idiots I've ever heard. Musically, there's no way I can take this band seriously. It's just fast playing without aggression. Boring. The only hint of talent comes from "All The Bleeding" which has no vocals (thank God or Satan or whatever), just sampled vocals which are cool. On this recording they've split the vocal task between guitarist Paul Hash and main vocalist Jay Clark, they both suck. Clark's vocals have gotten worse since Coven's heyday. There's no feeling of hate to them and his high screechy ones are just plain lame. Hash should stick with the guitar. But ya know, the title track "Boneless Christian" does have some humorous lyrics.

--Mark M.

Crash Test Dummies - "God Shuffled His Feet" (Arista)

Arista put alot of money into them. An eight gatefold cover. Ya know, all the lyrics 'n' stuff and weird pictures of 'em on the other side. Produced, produced, produced. Guaranteed to bring in lots of money. Lots of guitars (accoustic), keyboards, and extra stuff. The singer sings just enough stupid lyrics and sounds alot like a cross between Beat Happening, Pearl Jam, and Alice in Chains. Just enough probably to suck some poor little college or grunge kids in. Oh well, suckers. Makes me feel sorry for grunge and folk music. The single off this one it titled "Mnum,



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mmm,mmm,mmm" and I just say "Tisk, tisk, tisk, tisk-shame on you slobs." I'm sure Rolling Stone magazine will like them.

--Anuspenis

D.F.L. - "My Crazy Life" (Grand Royal)

Definitely hardcore. Old school sound, feedback and all. Just simple jump up and down won't get you bored by yourself hardcore. Typical standard of slow screaming melodies and then a bust out - fast down your throat drumstick rattle, but it's tight. It makes you hum and bounce your knees but still there are dozens of bands that are similar. If you're not crucial on your hardcore it would be good to have this in your collection.

-Anuspenis

Darkness Enshroud - "Winter of Sorrow" (Demo)

Not really music. But yet it is. This is sound to worship to. Darkness Enshroud are satanic chant rhythm in darkness. With just bass, keys, and "unholy echo's", Bahu and Azrael Abaddon are creating black metal's church music. Their sounds are deep, mesmerizing, and not in the ordinary sense of what music is. To understand, experience this yourself.

-Mark M.

Demented Ted - "Promises Impure" (Pavement)

The same 'ole plain thrash metal heard before. Faster than life jiga - jiga riffs with nice heavy metal leads to accompaniment. Don't get me wrong, these guys have talent, they're proficient at their instruments. It's just that the type of music that they're playing has been saturated so that all the bands tend to sound like someone else. Lyrical themes of doom, death, and destruction. Yep, yep, yep.

-Mark M.

Disgust - "Brutality of War" (Earache)

Members of Extreme Noise Terror and Discharge join with friends to create what may be the most spontaneous crust record ever. Without a single song written they entered a studio and recorded 15 songs of some of the best crust stench core alive. They sing a lot about the atrocities currently happening in what was once known as Yugoslavia. Fast, angry, pissed off, I can hardly believe Earache put out something like this, that comes from a punk background and not a metal one.

-Mark M.

Doom - "Doomed From The Start" (Vinyl Japan)

Three early demo's from '87 - '88. Pretty much a "best of" kind of record. Doom at their finest, tearing through 21 crust infested songs of audio carnage. When their first album came out in '88 it was pretty much the only album I listened to for a period of time. Their still one of my faves and a band that definitely influences me.

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"Terminal filth wipe core killers".

-Spawn

Downset - "Los Angeles" 7" (Theologian)

Hip hop style metal stuff. They talk about unity and gangs. The rap style lyrics were weak and the metal style guitars were quite boring. Two riff songs. Crips and Bloods and guitars. I don't know. Maybe if I lived in L.A. I could dig this. Pretty downright lame.

--J. Bosse

Earth Crisis - "Firestorm" CD Single (Victory)

Yes! This is right on the nose. The best hardcore I've heard since Inside Out. Excellent crisp production adds to the aggressiveness of this disc. Most of the magic on the four song single is pretty basic open E chugga chugga music, but it works with these guys. The 4th track is a bonus not available on the vinyl and is also the best impressive to me. "Steet by Street, Block by Block, Taking it all back, The youth imersed in Poison, turn the tide counterattack. Violence against violence. let the roundups begin, a firestorm to purify the brain that society dreams in." The title tracks lyrics, as well as their name tell you where they stand. A must have mofunctional piece for when the revolution goes down mother fucker.

--Soto

Easy E - "It's On 187 Um Killa" (Ruthless)

Easy E has something to prove or he's obsessed. His new EP is basically, technically, and every other way-ly bringing attention to Dr. Dre (former co-member of N.W.A.). It seems Dr. Dre used to be a makeup wearing ladies man never known to smoke the herb and now he's the "G" thang and making money with it. A chronic smokin'. Snoop Doggy Dog befriending studio rap star overnight.

To add to his retaliation, Mr. E is claiming back the throne he feels he once owned as the godfather of gangster rap and at the same time proving he was, is, and always will be from Compton. Whereas Dr. Dre isn't and wasn't. The battle of rap stars! Who cares. I'm here to review music and if you want the latest Easy E gossip turn on "A Current Affair," "The Enquirer," Sally, Oprah, M.T.V. or any other form of show or publication. 'Cause, if you ask me, it all comes down to money and if it's about money there is usually a bi-product with it. It also has nothing to do with listening to music. So, now to the music. I have to say despite all of Easy's talking about himself, his testosterone and the song "Gimme That Nutt" (which personally makes me nauseated) it is a pretty good rap record. Its entire feel is mellow as in the smooth satisfaction of that last before bed "Thinking" cigarette. Its simplistic grooves are kinda refreshing. He also adds some extra talent from the depths, making some interesting directions with different styles. I also have to say even if Easy E's lyrics are a load to take on, which they can be to alot of people. I'm more a Public Enemy and Beastie Boys fan myself, but I still sense the dynamics.

For Easy fans out there...the music is good and it makes Dre look like a shallow wanna be fool, if that's what you want. As for the gossip, time will tell. We will all find out what Easy & Dre are all about whether good or bad. But it doesn't matter anyway, Julio Angleseas is king and god of the night time world.

--Anuspenis

El Duce -- "*Slave To Thy Master*" (Red Light)

Wow, this is ridiculous, musically HORRIBLE (I mean it) and just plain stupid. Shit, it's not even offensive (but I bet he tried!). It's just really, really, really dumb! (Did I say the music sucked too?) Just plain bad.

--Eric Greenwalt

Enemy In Me - EP (Relativity)

Reminds me of Ministry. Really intense and well structured. This band taps into their inner aggression while still maintaining enough of that positive vibe to entice people to dance along with the heavy rhythms and pulsating beats they emit. Only three songs, what a shame, give me more.

--Mark M.

Engage - "*Empowerment*" (Redemption)

This CD is long. They do however do a great job of keeping it interesting. Very progressive influenced. Kind of like hardcore Rush. I do, however, like listening to some Rush. They have an excellent talent for writing changes. These guys blow me away. Very intriguing type jazzy songs mixed with hard core, that can all of a sudden drop into a clean chanel melodic rhythm. This bass player's excellent. Very well written lyrics too. Sometimes the backing vocals can be pretty annoying. Other than that, it's great. The lyrics deal with a variety of things such as capitol punishment, homelessness, bands selling out, stereotypical material success and individuality. The package is pretty rad too. Comes with a swift poster, opposite side lyrics.

--Soto

Fuzzbud - (Demo)

A cross between '80's heavy metal and '90's grunge. They don't evoke any positive or negative emotion within, they're just there. Some of the guitar leads remind me of Ozzy in '83. The vocalist sounds a lot like Chris Cornell of Soundgarden. I think they'll get a lot of gigs at Seattle's commercial clubs.

--Mark M.

Gwar - "*This Toilet Earth*" (Metal Blade)

Let's see. Gwar. Is Gwar is Gwar. For those of you who haven't experienced them, well. Its music probably dates back to their thoughts in their days of rampaging through the galaxy, but that's another story. So to put it in a more simplistic way, it's metal hardcore with all the tricks thrown in and a lot of novelty. You see, that's how they get you sucked in into being their slaves forever. "I'm the only one outside" (in a voice like Peter Lorre). But anyway, you should see them live to capture the proper wrath even if, let's say, you have never heard of them before. They usually always have had something for everybody to relate to. I will probably never stop listening to this band just for the fact of the release, hell-o (1988).

P.S. Yes this tape makes me laugh and this tape kicks my ass. Every song is different and if you ask me, those are the next best things to being ground into hamburger. Thank the master of all reality for creating the Scumdogs of the Universe.

--Anuspenis

Hellnation - "*Collonized*" (Sound Pollution)

From the first drumbeat to the final scream, this slab rages through 18 songs like they're going out of style. Comparable to early Raw Power, the songs range from anarchy to how the white power structure keeps the poor confined. A definite must for mega - whirlwind Holocaust fanatics. (AAAAHHRRRRR)!

--Spawn

Heretix - "*The Adventures of Super Devil*" (Cherry Disc)

Sounds like a band that should be on Dischord. Definitely a Fugazi sister band but not a clone. I mean you can find similarities with the two but Fugazi is definitely harder. Heretix are more from the grunge gender judging from a guitar lick here and a vocal "owww" there. Ya, this one definitely fizzled out on me, too boring. If this band would just pick it up a little I might be into this one.

--Anuspenis

Iconoclast - "*Groundlessness of Belief*" (Ebulition)

This 4 song single contains some very well played very angry music not done cheesy. I've always been kind of fond of anything on Ebulition just because they seem to actually care about the bands' message. The single's lyrical style seems to be "What I'm thinking about present time" type lyrics. They seem very sincere and honest while 3 of the 4 songs are very aggressive the 2nd track "I Like You Less Than Apple Pie" has a really moderate tempoed melodic rythm to it that just hits you in the right spot. A must have.

--Soto

INCH - "*Stresser*" (Seed)

Very D.C./Olympia sounding guitars, big build ups, big bridges. The vocals kind of turned me off. They sounded very commercial, hard pop. The whole record really never got anywhere for me.

--J. Bosse

Intricate - "*Vail*" (Centrui Media)

You know... when I first put this on, I didn't like it at all...but then after a second listen, I realized this was pretty damned good. Kinda rocky, I realized, but big, heavy, melodic and pretty intense. From Germany. I've never heard of them before and know nothing about them, but this is definitely worth checking out. Maybe comparable to a way metal Neurosis...Kinda...Or a more rock Christ on Parade...I don't know, maybe they're just original sounding. Definitely interesting. "When I Damn" a real good cut.

--Eric Greenwalt

Jawbreaker - "*24 Hour Revenge Therapy*" (Tupelo Communion)

Jawbreaker's back with their 3rd full length CD. Blake sings with his raspy yet melodic voice over his frailty hald over driven guitar. The production of this CD is what you would picture Jawbreaker sounding live. In a small room, perhaps a living room full of people and energy. What exactly influences Blake to write his lyrics? I have no idea. Every one of these guys has their own original style that just works together so well. This is the kind of music that always reminds you of summer. It just makes you feel rad. Excellent package too! They're doing a U.S. tour soon so watch out for them.

--Soto

Lawnmower Deth - "*Billy*" (Earache)

Joke Metal? Are these the English Dead Milkmen? If you like your speed metal festooned with humor a plenty, this is the band for you. While on holiday with you punny cousin you pick up a Ibenez with Floyd Rose whammy and begin strumming to his awful puns, you have created the new Lawnmower Deth.

--Glenn Abe

Lethal Injection - 7" (Mind Control)

Joke Metal? Red vinyl! Well at least it's already a novelty. Growly vocals not to far from the norm. Guitar solos are Kirk Hammet on 78 speed. Excellent musicianship. Hey, guess what, it's on the wrong speed. I was really starting to like this. Well let's see what it's like on 33 1/3. Well, yes, growly vocals still but low enough to be completely incomprehensible, not that that is a bad thing, it's just that sometimes sounds like a gruff Pee Wee Herman voice. Yes, very low, low but legible guitar and good drums! If the singer had more air behind his lungs I might like him more. but this is a good stenchy speed metal band. If that's what you're into, this is worth checking out to generate an opinion (at either speed). Good artwork on the cover, a definite plus. Pretty.

--Anuspenis

Lotion - "*Full Isaac*" (Spin Art)

Lolly gaggy music. Whinny vocals and no sense of the harshness that was part of rock-n-roll when it began. This is rock for white collar, white bred, white suburban young conservatives who romanticize about rebellion but when it's in their faces they run back to the secure borders of obedience and community standards. True, I don't know if any of them are/or a part of them are white or if any of them are conservative but I'll bet that you understand what I'm saying.

--Mark M.

Malicious Onslaught - "*Brutal Core*" (Demo)

Well the card that came with the tape says, "technicle/alternative/death/grind/metal band." That about says it. If you like this kind of stuff, they do it well. And if you don't... well... I understand.

--Eric Greenwalt

Meat Shits - "*Ecstasy of Death*" (Moribund)

Porn. A little music. Porn. Porn. A little music, and porn. This band, mainly vocalist Robert Deathridge (who is the band) use a lot. I mean 40% or so of the record is samples from many porn movies. Musically this release is mostly 1 second to 1 minute bursts of incredible speed. Lots and lots of blast parts. In all, over 70 minutes of sheer terrifyingly disgusting non-moralistic music. This album is for the extreme and dirty at heart.

--Mark M.

Meathook Seed - "*Embedded*" (Earache)

This CD is great! Project band with members of Napalm Death and Obituary. I don't like either of those bands and this sounds nothing like them. Big, intricate heavy pseudo industrial along the lines of Pitch Shifter and Treponem Pal. This is really, really good and definitely my cup of tea. I just can't read the lyrics, too bad, they sound like they might be good.

--Eric Greenwalt

Mental Landscape - *"Music For the Thought Revolution"* (Static Network)
Wow, this is alot more than I thought it would be. A definite gothic sound in there somewhere. Little bit of Christian Death or Bauhaus influence. Every song is different about different things and interesting lyrics. Not hardcore, but anyone into Alternative Tentacles bands might give this a chance. The track, "Deadair" is about radio airplay and ends with the lines: "your musically senile station, it's time to change your mind. Are starting to entwine. Shut it down. Right now." Couldn't agree with them more. Pretty cool.
--Anuspenis

Moistboyz - *"Moistboyz"* (Grand Royal)
When the Butthole Surfers slept with the Ministry, they begat the Moistboyz. The hard edged guitars grinded and screeched as the M-boyz have a hay day with songs about car jacking, sobriety tests, blow jobs, their own homophobia, murderous postal carriers and dominated men. If you have to rant, get this belch of anger and music.
-Glenn Abe

Monster Truck Driver - *"Brodie Session/Expectations"* 7" EP (Carving Knife)
The production is alot rawer than their last release. The less polished feel fits MTD to a 'T'. The rough edges are complimented with the vocals of Jay Bradley. The highlight of the band, he mixes to different vocal styles, a raspy one with a tender harmonious one that treats their grimy punk music with reverence. Talk about a band, these guys are something to look out for.
- Mark M.

Muzza Chunka - *"Fishy Parts"* (Rowdy)
Man, this grungy school of musicians can swim into my audio stream anyway! From the Sonic Youth noise rock to the Alice in Chains murky waters, these scaly creatures of Volume produce one of the most entertaining variety of sounds and words. I was sucked in from the first track. I listened to this recording three times before I decided to listen to something else. That is high praise coming from Mr. Short Attention Span.
For all you metalheads that like grungy music, you have to hear this! I'm telling ya that this recording will make all your fishy parts satisfied.
-Glenn Abe

Neurosis - *"Enemy of the Sun"* (Alternative Tentacles)
It seems to me this is where Sepultura gets alot of their influence for their new album. I think Neurosis is a band that's starting to influence bands everywhere. This CD is so damn long. I don't think I've listened to it solidly all the way through yet 'cause it's so long. There's an extra track on CD which is the lost track called "Cleanse" which is everyone in the band playing toms. "Enemy of the Sun" opposed to their last CD "Souls at Zero" is more experimental, less melodic. 8 songs over an hour. Still worth it.
--Soto Rebelos

No Escape - *"Just Accept It"* (Overkill)
Excellent package. Comes with fat 18 page full color book. Lots and lots of chugga chugga music here. Sometimes it's hard to tell one song from the other, but they do have their own style and every track is rad. This CD also includes their demo. Lyrics deal with personal thoughts of a variety. Very clean production with aggressive vocals over melody guitars. It's a good buy.
--Soto Rebelos

Nothing - *"Oh Please: Posthumous Swan Song Debut"* 10" LP (Carving Knife)
Not my favorite Carving Knife Release, this music is really mellow. They do capture some heart and soul. But it just doesn't do it for me. I do like the spanish-esque guitar part in "Song to Someone I Hate", it adds a more lively feel to them. You would want to check this band out, if you are not into heavy intense music, they won't give you a headache.
-Mark M.

Old - *"The Musical Dimentions of Sleastack"* (Earache)
This is the voice of the cosmos. Old is the ambionically intense structure that is the intertwining of time, space, and thought. This album is the universal outrage that hath descended upon the terran nation, it is sure to ensue a state of flux that shall shred apart the dismal elements that keep the cycle in continuance. This is beyond the comprehension of music. Thought.
--Mark M.

Pavement - *"Crooked Rain, Crooked Rain"* (Matador)
If I were in a college radio mood, this is the disc I would play. It is all trippy and doodling and ... ah ... ah ... something but I forgot what I was gonna say. Hey, have you ever noticed that if you shake your head from side to side really fast, you can almost see God?
-Glenn Abe

Pennywise - *"Unknown Road"* (Epitaph)
They're back with their 2nd Epitaph release. You can expect the same type of driving fast beats, some slow ones too, but done with a little more originality, better

production and not so much quite like Bad Religion. Some songs he takes on to his own original style of his clean crisp vocals. Better than the last album. There's one extra track about 10 minutes after the last track that they didn't print which gets annoying when you want to hear the damn thing. Another winner for Epitaph.
--Soto Rebelos

Pitch Shifter - *"Desensitized"* (Earache)
The ultimate in audio exorcism. The multitude of grandeur you envision upon your own is cast away without callous or thought. It is the mere expression of ones own negative nature to oneself that stands above, reigns unpure, illuminates in nothing. The release tests all tolerance of expression, you can not appreciate them if you are enveloped in a state not of flux. Heavy, rhythmic, repetative, brutal, industrial? It does not matter, your mind shall not comprehend.
-Mark M.

Psychosis/Squirm (Massacre)
Mark (Mr. TZ) told me that when this came in that it's not the Psychosis you've probably heard of. The vocals sound like some bastard child of James Hetfield, Mike Patton, Oderous Urungus, and Chris Cornell. They call themselves thrashers or producers of thrash metal, the classic stuff that died out in the late '80's. That's what they basically gave me on this tape. Pound for pound I'd say that these bands are probably the best I've heard since the Metallica/Megadeth/Anthrax/Exodus days in say, '83 or '84. But, ... the only thing different is maybe the Pantera riffs, yuk. All in all, it's not much to write home about, not at all far from the norm.
-Anuspenis

Sarah McLachlan - *"Fumbling Towards Ecstasy"* (Arista)
I know. This is a trick by my publisher. After hearing Sarah's songs, I am fumbling too but not toward ecstasy. I'm fumbling towards the toilet. Puke Music.
Yea, well, to be fair, if you love that neo-folk, college radio, you'll just go bleeding gaa gaa over this lovely set of songs about a sweet tortured soul. Some days it is a relief to watch Bevis and Butthead.
-Glenn Abe

Scorn - *"Colossus"* (Earache)
To look into your inner self is to find scorn. Scorn is the part of the soul that lost its innocence via emotional pain and trauma. With their deep pulsating yet harmonistic rythms, aural programming and constant logical drums, Scorn create an atmosphere that sets your mind adrift, allowing one to search the gateways of self and matter til person can reach sentence. This is music to explore your negative nature with, not mere sounds that create pleasurable reaction.
--Mark M.

Sepultura - *"Chaos AD"* (Roadrunner)
If there's anything that's actually worth paying full price for on a major label this is it. 12 new tracks that are 100% better than anything before this album. Of course the drums are rad and Andreas Kisser paly's the craziest shit. Most of these lyrics are awesome, all written with thought. They even use some accoustic guitars and it works, it sounds rad. They seem to experiment more now than before. The lyrics are mostly revolutionary, anti corruption type lyrics. Definitely in the top 10.
--Soto Rebelos

Shelter - *"Attaining The Supreme"* (Equal Vision)
Krishna core, 100% Hare Krishna. Best lyrics ever written. Very intellectual. Most of these songs disclaim the ridiculous myths of cash=happiness, society hooked on the vice of materialism, consumerism, self gratification, pointless jobs, anything material it challenges. The music is all totally original sounding, driven with alot of melody and excellent production. Extremely inspiring. One of my most listened to CD's of this year.
--Soto Rebelos

Skeletal Earth - *"Eulogy For A Dying Fetus"* (Pavement)
This slab fucking cooks. Pretty brutal metal from Alabama that cuts into a weird Poison Idea meets Accused at times. Excellent production with stupid lyrics but by all means a fucking killer release so get it.
-C. Buttocks

Smudge - *"Spill"* (Demo)
Pretty damn grungy. The singer wants to be Pearl Jam, the music is pretty Sound Garden. My friend says it's kind of a fucked up cross between David bowie and Metallica.
-J. Bosse

Stillborn - *"Permenent Solution"* (Century Media)
Well, the last tape I received from these guys I said, "If you love '80's metal, don't invest int his one." That's because to me, they sounded like '80's metal rehash. As for this "new" release? 3 bands: Alice in Chains, Soundgarden, and a cheesy version of Celtic Frost. Sound quality is way better than the last one ("State of Disconnection") but still not too original and pretty boring. Same picture in the insleeve as the last one. It gives me the impre\$\$ion that not enough people saw the

laSt tape with the "cool" picture So they had to have people See it. \$\$\$\$\$!

All in all they got better as musicians, but not all in all good for me to waste my leisure time on it. Only for wanna be's! Seriously folks!

-J. Bosse

Strain Driven/2nd Coming 7" (HertFirst)

Some pretty powerful hardcore from Vancouver, B.C. The track on side one starts out with a nice slow thick bass line, then the guitars come in with some muting on the high strings and build up for awhile and break loose into a plush sea of sunshine. I had the opportunity to see these guys recently when I was up in Vancouver, and personally I liked them better live. It was a little more energetic, and tighter I think. Side two is metal too. They're also doing a CD single on Overkill Records so you should look for that as well. Definitely worth picking up.

--Soto Rebelos

Stressball - "Stressball" (Pavement)

Sounds like a lame version of Pantera to me. I fuckin' hate Pantera. Yeah, everyone's a critic, huh? "Boy I'm going to talk about pain like I inverted it." Stupid. Besides their lyrics sound complicated but make as much sense as--they probably used the dictionary, whatever. Listen to these song titles (keeping in mind that they all look and sound the same): "Dust", "Pressure", "Time of Pain", "Solitude", "Column", "Transgressor", "Unspoken", "Empty Promises", "Overpowering", "Strain". I bet they are really good at headbang though, to Pantera.

--Anuspenis

The Dambuilders - "Encendor" (East/West)

Kinda poppy but they have a violin which brings out some cool stuff. It seems like it kinda wants to give you that Soul Asylum feel, but at the same time giving you some originality and some cool ass melody rhythm stuff. Soft vocals which you tiny boppers would love. But as for I...I am not one of those front runner bands in the alternative network, they are not. Too much rehash despite the violin work. So as for a great CD, it's only O.K. and would never be in my collection. Like I have one. But I am sincere in saying you Smashing Pumpkins fans will love it, but they're worthless too.

--Anuspenis

The Earthmen - "Teen Sensations" (Seed)

Talk about music made for mass consumption, this band has got the ingredients down pat. Nice pop rock that's safe enough for a ten year old to listen to. The music itself is made up of a bunch of soft rhythms, lots of hooks, simply played drums (can't get too wild now) and sweet enough vocals so as not to turn off that program director at the local college station. This band is the emo of popular culture.

--Mark M.

The End (Demo)

Only three songs. The music was pretty cool metal, I was digging the first song till the singer came on. They sound like Metallica if Metallica was 16 and had already heard a lot of Metallica's NEW stuff. Pretty disappointing.

-J. Bosse

The Ex-Idols - "Pill Popper" (Relativity)

Rockin' punk type stuff that sounds like they could be from Seattle (know what I mean?). Not bad, done really well, but it just doesn't do it for me. A little punky, a little snotty, a little poppy, ya know. "Pill Popper" is a cute Beattle-esque love song. I want to listen to Godflesh now.

-Eric Greenwalt

The Gathering - "Always" (Pavement)

Melodic is this band's middle name. I mean, it's 100% melody. Don't get me wrong, every band needs a bit of melody (except noise/grind/crust bands), but these guys take it to the extreme. There's absolutely no aggression to this CD, there's no place to vent your inner hatreds. You are literally lulled to sleep like non-complacent cattle to the slaughterhouse. I do like the keyboards in the music though, they're used like an instrument and not for certain parts in a song to add that extra push. The bright spot on this recording comes from someone not even in the band. Backing vocalist Marike Groot is sensational! Her vocals are what makes it possible for one to listen to this CD all the way through. Hire her full time (yes, have two vocalists), and add a little aggression and this band could make waves in the metal world.

--Mark M.

The Meices - "Tastes Like Chicken" (External)

Ladies and gentlemen, I introduce "Nirtadagarden" with their new release, "Smells Like Your Eating My Fudge". A definite by-product of Mudhoney, Soul Asylum, and Nirvana. Grunge out dead.

-Anuspenis

The Mentors - "Sex, Drugs, & Rock 'n' Roll" (Red Light)

Definitely not the Mentors I am familiar with. I never really got into the mentors but I can tell you this record sucks. El Duce's same old lyrics with a very new "glossy" sound. Came off very uncool. I don't know what they want but this record shouldn't

be it.

--J. Bosse

The Messiah - "Rotten Perish" (Futurist)

Pretty typical metal. Very cheese intro, gets going pretty good at times but never really gets anywhere. Barfy lyrics, fat guitar but no really interesting riffs. I can't really say bad but can't really say good. Borrow it from a friend but don't go out and buy it.

--J. Bosse

The Organization - (Untitled Tape) (Metal Blade)

I was so excited to hear this record. The music is really good if you like good clean metal. Sometimes a bit too much with the big 'ole solo's but that's to be expected. The vocals really turned me off. Very high pitched mellow, almost sappy. Actually very sappy. The guy sings a lot of dumb stuff. Very commercial.

-J. Bosse

The Rickets - "Diet Punk Soda" (Demo)

This punk rawk! It originates from where the bowells begin the fuck P.C., this is how my life is, this is what I see, so here's my fucking opinion. It's pretty fucking hot. From "Diet Punk", "A Is For Asshole" to tunes like "I Can't Find My Beer" and "Destroy Olympia" assures me that they will destroy their hometown soon and maybe your's along with it someday. Anyone into punk or whatever the fuck you wanna call it should try this out. Ya sure, it may have some notes you've heard before, but let's put it this way, "I like to drink beer and so does the escapee batboy."

--J. Bosse

The Rickets - "The '666 System' Is Here" 7" (Puke)

Great punk rock. Reminds me alot of high school and charged hair. Silly lyrics, Dick's Burgers, guns, and some sex. Very fun to listen to can't wait til next time at the Pub. Pick this one up.

--J. Bosse

The Witch Doctors - 7" EP (Dionysus)

This slab fits in nicely with that early -mid '80's retro thing of the Chesterfield Kings. Gravedigger 5/Morlocks, Tell Tale Hearts, etc. Circa '64-'66 swinging London rockin' rhythm romp ala the Yardbirds, Them, the Mojos, and early Stones when music was innocent and naive and there were no wars to protest and bugging little English art students, dressed in matching maroon hunting jackets, wore their hair devilishly long (almost to their shoulders) in page-boy mop tops, and took turns eating Mars Bars out of Marianne (un)Faithful's vagina, when distortion was made with knitting needles and razor blades slashing amplifiers. Dionysus has been around this thing for awhile pumping it's support all the while. I especially liked "Wrong Before", a jazzy reverb pop blues cool makes me wanna shimmy shimmy shake for goodness sakes til my gut falls off. "Ballad of a Melting Man" and "I'm So Restless" are both hot revving hot rod rhythm & blues numbers that get your toes a-tapping, and your cock a-stiffenin'. Great music to fuck to, and to liberate your depression drenched soul to. I didn't like "Death Ray '63" however, though not because it's a bad song (it isn't), but because it didn't seem to fit in with their "sound." It was too Trashmen novelty surf for me. These fellas is swell and you should check 'em out quick like if you're looking for some kids pay homage to the roots of good fucking garage punk hysteria.

--Dixon Cox.

Therion - "Symphony Masses: Ho Drakon Ho Megal" (Pavement)

Epic Metal or Fantasy Metal is what we got here, folks. Death Metal meets Uriah Heep. Uriah Heep is an ancient metal band from England. The title of this recording says it all. It is symphonic. It feels like a ritual. I awaken in a dungeon with screams of pain. The drums pound the sadist's beat. The whips are made of guitar strings worn through by insanely powerful solos. I know this is the last night of my life. It is filled with Death Metal, Industrial and Techno.

-Glenn Abe

Thought Industry - "Mods Carve the Pig; Assassins, Toads, and God's Flesh" (Metal Blade)

With a confused title like that, the band better pull this off. Hey, they do! The phrase that comes to mind when I think of the Thought Industry is "Musical Fortitude." They have chunky pieces of bass swimming in a sauce of razor guitar solos. All of this musical salsa is spiced with thundering drums and interesting vocals. "Jane Whitfield is Dead" is the song that seems to stick with me through the day. Yes, Thought Industry ... it sticks to your ribs.

-Glenn Abe

Thrombus - "Mental Turmoil" (Demo)

This band used to be called Sepsis and were really fuckin' kill thrash/death metal. This tape isn't quite up to par with the old stuff, they've lost a little bit of the intensity they had. When listening to them I think of a mixture of really old Kreator and all the generic death metal today. I do think that someone thrash and/or death would like these guys, so check 'em out. Write Thrombus c/o Mike Brown, 4734 17th Ave. NE, Seattle, WA. 98105. -Mark M.

Toe Tag - "Reality" (Cherry Disc)

If you put this band on as background music you're not going to like it but if you listen to them closely, they're allright. The vocalist reminds me of the guy from Negative Approach. Musically they're mid-tempo metal-core with elements of old Testament and Slayer in their guitar leads. This band is allright but not all that exciting.
-Mark M.

Toxic Narcotic - "New Ways To Create Waste" 7" (Rodent Popsicle)

Choppy Metalcore. But the vocals, are they from Hell or just toxic avengers. 2 songs, "War Song" is a war song 'cause there's no lyrics. Choppy but there's some cool weird rhythms and melodies. I like "Act of Rage" better though 'cause it's way more aggressive. Lots of pounding toms and a scurmisha of ratty distorted guitars. Cool art. Green marble vinyl.
-Anuspenis

Tumbleweed - "Sundial" (Seed)

Very lame psychedelia cool rock from Australia want to be. Oh how can I say, grunge stoned out acoustic intros, lame lyrics, big hair pooppy songs. I don't know one friend that would like this here record.
-J. Bosse

Twisted Roots - "Turn to Stone" (Cherry Disc)

Ya got the Layne Staley vocals. Ya got the dual lead guitars. Ya got the muddled mix with power bass / drums. Ya got Twisted Roots.

These New England boys know how to rock. "I am the Sky" is filled with all of the above.

-Glenn Abe

Union - "Anaesthetized" 7" (Tribal War/Really Fast)

Swedish hardcore at its finest! (Suprise! it doesn't sound like Discharge!). Gruff vocals and driving music that makes paint peel pff walls! The lyrics are above average and are geared towards people who really give a shit. Buy this seven inch.
-Spawn

Unsane - "Total Destruction" (Matador)

I heard alot of good things about this band so I was curious. I saw them live and they were pretty boring. As for the new release, it's pretty good. I mean, not a 180 degree turn or nuthin', and about half of this release drags, but there's definitely a good NoMeansNo and Helmet influence that seeps through. Interesting effect on the vocals, ya know, like at a live show with a shitty P.A. and the singers vocals have a slight resination or distortion because of being turned up too loud so you can hear them. Kinda like that. Rolling tribal drums throughout. Some interesting sounds made by the git. and bass. Worth taking a listen to but listen before you buy. It may not be all cracked up to be what you've heard, all things considered.
-Anuspenis

V/A - "Happy Birthday Baby Jesus" (Sympathy For The Record Industry)

I know it's April and kinda late (or early) for X-mas, but...When I was a child just three feet tall I went down the street to a Happy Birthday Jesus Christmas party with the kid whose now pitching in Single A for the Red Sox, and we danced to the Happy Days Theme and Fats Domino on their authentic juke box. It was swell. We turned out all the lights and the kid's mom brought out a cake with nineteen hundred and seventy five candles on it (or some such representation) and we sang happy birthday to Jesus. When we reached the part where, had Jesus actually been there he would have made a wish for that new bike he'd always wanted and blow out the candles, the kid's dad, who'd been hiding behind the sofa the whole time, god bless his knees, snuck up and blew out the candles, all nineteen hundred and seventy five of them. Damn what lungs Jesus must have, we all thought. Actually, we all thought, damn that was stupid, you really want us to believe Jesus was here blowing out the candles? Gimme some fucking cake and turn that damned juke back on. I danced the night away that night, but as I grew older, and became more and more cynical and pessimistic, I danced less and drank more, until....I picked this up two months ago. I have since begun to dance. I feel less alone. It was the best Christmas I've ever had. Clawhammer was there. And the Red Aunts, and the New Bomb Turks, and the Devil Dogs, and so many more. It was swell. (Actually, I bought this in February. Christmas was just me and my pal Pete and four or five other losers at the Storeroom.) My faves on this X-mas winter blunderland ten inch rave up are, of course, Clawhammer with their kick ass sonic boom off beat disonant Beefheartian "The Night Before Christmas" that packs more punch than those Bang Bang Smash Em Up Crash Em Up Derby cars with the rip cords I got when I was eight (I lost all the doors and hoods.); the Junk Yard Dogs smooth country slide "Brand New Bike"; the Red Aunts' angry chick spunky punky Barbie Doll on fire "Little Drummer Bitch"; and the New Bomb Turks solid punkthunder "Christmas (Baby, Please Come Home)." Of course, like any good Christmas there are plenty of other treats under the tree and some stocking stuffers here and there. "Ho ho ho ho" Santa says, "they've closed down the vinyl pressing plant recently, and the elves have switched to that cockamamy CD format, so if you want it you better go fucking buy it 'cause I

sure as hell ain't gonna bring it to ya!"

--Dixon Cox

V/A - "No Alternative" (Arista)

Soundgarden provides one of the high points to this compilation. Bob Mould gives another sensitive man performance. Smashing Pumpkins mellows me into a false sense of security. Pavement takes us on one of their trips.

All of this great variety to help fight AIDS. So don't ignore the issue. Buy it and listen to your hard earned cashola doing something noble.

-Glenn Abe

V/A - "Shave The Baby--Datapanik's Greatest Hits: Volume 1"

(Engine/Datapanik)

Well, here I have a punk rock compilation of this Ohio (Datapanik) label's first 12 7"s. Usually fits its bands with the same frame of mind, usually. Really garagey recordings but has food songs. Most people would get this just because of the New Bomb Turks 2 song release on this, but with the plethora of bands on this I'm sure it will have something for someone. (Two Hour Trip, Thomas Jefferson Slave Apartments, Monster Truck 5, Girly Machine, Pica Huss, Big Red Sun, Gaunt and Greenhorn). Just for the mere fact that the Gits originated from Ohio would influence me on to get this one. Yes, it is a worthy one. -

-Anuspenis

Varga - "Prototype" (Zoo Entertainment)

Pretty original metal. Mostly mid tempo alot of different changes and effects. But not far from the norm, some industrial, funk, and grunge, clear vocals with some sounds from Faith No More. But it's pretty cheesy or it's designed for a video. I respect their idea of doing something that has some dynamic things going on, but to me it's pretty boring. They do have a political view though, and it seems to criticize the capitalistic way of life. Now I'm more a socialist at heart and I think it's good when bands can get their political views, but there comes a point to where it all sounds the same, 'cause it's been said and known prior. My rating: A 2 1/2. -

-Anuspenis

Victims of Internal Decay - "V.O.I.D." (Grind Core International)

V.O.I.D. used to be known as Violent Order (of) Idiotic Dudes but now they don't hesh out as hard so they went to the grind-sludge made of doom thing. The lyrics on one song made absolutely no sense whatsoever. I have no fucking idea what it's about. They slam religion which is cool. It left me pretty bored though.

-C. Buttocks

Well Hung Over - "So Long/Green Lake Fanny Pack" 7" EP (Carving Knife)

I tried to rub my croch into hers as we slow danced under a shimmering mirrored sphere twirling over head, sparkling like the twinkle in her eyes. I held onto her saddle back jeans for dear life, never wanting to let go, never wanting this moment to end.

-Dixon Cox

Fanzine Reviews

Cometbus Fanzine #31

Rambling prose and observations from a traveler and introspectionologist. There are bus scams so that one can travel cheaply. This is a 'zine about the people you might meet on a bus road trip; the strange, the exciting. It is like poking your sandy ostrich head up from the ground to take a look around.

\$2.50 from Wow Cool, 48 Shuttuck Sq., Box 149, Berkeley, CA 94704

-Glenn Abe

Feminist Baseball #12

"This is the way zines should be: entertaining, knowledgeable, humorous, lighthearted, serious, the feel-good zine of the summer, a roller coaster ride, a day at the beach," says Joel Siegel of Newsday. And I couldn't agree more. I'm sure you've all been reading this since #1. In case you haven't, I suggest you start now. Though it costs 3 bucks, it is worth it. This issue includes interviews with recently defunct Kill Sybil, and teen romp faves the Statics, plenty of record and show and book and film reviews. What I like most is the way they make little stories out of some of the show reviews, like the Grungefest deal last summer. It gives it more a quality of life and less a clinical study of music which is great. The layout is definitely professional, and the approach seems loose and more concerned with communicating ideas and feelings than I find with most publications. "A must-see!" Gene Challet.

-Dixon Cox

Industrial Nation issue 8

Way kick ass magazine devoted primarily to Industrial Music. Interviews with the Young Gods, Blue Eyed Christ, Sister Machine Gun, Thrill Kill Kult, Die Warzau and more. Mega reviews with intelligent reviews and articulate ideas. There's even a Seattle Scene report that talks about the NEC and their role locally. If you're looking

to expand your knowledge of industrial music, this is your ticket.
-Mark M.

Lowest Common Denominator

This is less a zine as it is a catalog. But, goddamned! this is a must have catalog from WFMU in East Orange, New Jersey. The good folks at WFMU make available to the hungry public an eclectic hodgepodge of nifty novelty-genius merchandise. Included for sale is everything from Half Japanese and Cocktails collections, to some nifty looking mid '60's Japanese garage romp (I didn't even know it existed) compilations, to Leonard Nimoy's brilliant album "Highly Illogical" and William Shatner's 1970 chart topping madness "The Transformed Man." But that's not all folks. Also for sale are books ranging from biographical sketches of serial killers, B movie moguls, thrift store art masterpieces, etc. and goddamned! there's too much here. Basically, if you like the bizarre, hard-to find little gems that make us proud of the human race every once in awhile, send away for this catalog and order order order. An added plus is the time and energy and creativity these folks put into their descriptions. The little captions are so interesting and humorous, that you just want want want to buy buy buy. Fantastic!
(WFMU/Upsala College/East Orange, New Jersey/ 07019)
--Dixon Cox

Nosebleed

Really good antifascist punk zine from Ireland. The issue I got has interviews with Young Gods, Slint, and more, as well as a really good discussion on music and fascism, and an informational article on the National Socialist Irish Workers Party (Nazis). Damn good.
(37 Chalfont Rd./ Malahide/ Co. Dublin/ Ireland)
-Glenn Abe

Punk Lust #13

A really cool zine by a punk from the old school. This 43 year old guy shows that D.I.Y. doesn't die with age. Cool articles on Nirvana (this came out before Cobain's suicide), Boy George (remember Culture Club?), Kill Sybil, and Coffin Break. The author (this is a one person zine) Wilum Pugmire shares a lot of how he feels in this zine. He doesn't print an address 'cause he's pretty anti-social, so I don't know where you can get this. If you ever see this zine pick it up, it's way cool.
-Mark M.

Show Reviews

The Reverend Horton Heat Rock Candy • March 4

I read a story about a lady in the midwest that tried to dry her little poodle in the microwave oven. You can imagine what happened. I was a little froo froo poodle at the Rev. Horton Heat show at Seattle's Rkcndy on March 4th. The Rev. was microwaving my soul until it exploded into a million ecstatic pieces! There is no doubt in my mind that when the Heat is in town, it will be a rockin' good time of rockabilly, country and one Deep Purple song. My feet were moving on their own accord. My body had been caught up in the frenzied dervish of a baptism of R & R. Hey, Rev., come back soon. Ya hear?
-Glenn Abe

Cashmere Bouquet Variety Show Los Conquistadores, Torpe Primo, Yaacov Reoven, Billy People's Repitwa Theatre, Robitussin, Dick Swizzle. Jewelbox Theatre (Inside the Rendezvous) • February 26

I saw what I'd never seen, I heard sounds like sounds mammals make that I'd never heard. I had fun! It only cost three bucks! The drinks were good! The drinks were strong! That was redundant! The room was a room, like Las Vegas never was nor wants to be. There, I said it, now I gotta try to relate, so pull up and dig. So you can go and see and enjoy and line the pockets of these fine entertainers with the sheckels they deserve.

It was a variety show hosted by Dick Swizzle the greatest M.C. since Ed McMahon, the man strides the stage. The first got act was a very new band doing their part to further what Disney started with "The Three Amigos," Los Conquistadores. Man these guys grow on you. The horn, the sombreros, the twang of the guitar, the incessant beat, the guy in the plaid dinner jacket with the blue hair. I was truly enthralled. Come yee mighty and trip on them if you dare. They're like something you might see in a lounge in the afterlife.

The clown was next. The clown sucked. The clown was an excellent argument for handgun control, if I had a gun I would have shot him. Yaacov the magician was next. In between there's always Dick (the host). The clown had spoiled it for the magician (as always). Torpe Primo was up next, very striking, I liked the accordion. I went for a drink or to the bathroom and when I came back Repitwa Theatre had started. Peoples is a genius. I'll never underestimate a rubber chicken again.

Robitussin took themselves a little too seriously but one of them had a real nice green jacket and they showed stills from "Lost In Space" and, oh yeah, they had a

theme to their performance too. I think it was bad elevator music of the 21st century. The man with the fish and the stick saved their set.

There you go mammals, I've told some of the tale, described some and explained very little. There's another Cashmere Bouquet Variety Show coming up soon. why not get off your bongs and go-go!

-- A. Lounge Lizard III

7 Year Bitch/Juned/Prail Club Moe • Fri. March 25

This was a benefit for Home Alive, a rape awareness and prevention organization. Well, Club Moe wasn't too giving, they took their share of the cash but the bands were generous.

First to play was Prail. They bored me. Their skinny little guitarist who jumped around like a two year old having a tantrum was just totally ridiculous. Their music, as I said, boring. It's this sort of bluesy alternative rock type thing, neg. It was good when they were done.

Juned, um, good for what they do. Melody is what this band basically is, no power, no aggression. Juned didn't give off any of that rebelous feeling that rock based music does. Ya know, the feeling of early 50's rock-n-roll and it's closest relative, punk rock. I was bored with them too.

Last ups went to S.Y.B., unfortunately the bass sound was off. I think we can blame the club, it sounded like a blown speaker. They played some of their new stuff, it sounded O.K. (I confess I need to hear the new songs again). This show wasn't S.Y.B. at their best, but this, dare I say "corporate punk" band (as of their next album they will be on Atlantic and yes, I still say they're punk as fuck, musically speaking) is great 9.75 out of 10 times they play. I just wish that they would play with some hardcore bands in Seattle.

-Mark M.

Chicken/Whorehouse of Representatives/Inhumane/2 Minutes H8 Lake Union Pub • Sun., March 27

A couple of years ago 2 Minutes H8 were this young hardcore outfit that was really cool and showed a lot of potential. I'm afraid to say, (although they probably have the best drummer in the scene) they've evolved, or de-evolved into a Neurosis clone. I love Neurosis don't get me wrong and so do 2 Minutes H8 but guys, you don't have to play like another band to appreciate them. They played their instruments well and people enjoyed them.

Seattle crusters (I should mention that they don't like to be called Crust) Inhumane were second up with newly acquired vocalist Mason. It was only his second show and his Seattle debut. He did well, although he would run words together a lot, perhaps he was a little nervous but he's going to be fine. They played as hard as fuck and other vocalist Sean was brutal in his vocals.

W.O.R. were good. They played without (much) flaw and vocalist Michelle, especially during "Economic Liposuction" was intense in her vocalization of what she feels are wrong doings. Someone should put a record out for this band.

This wasn't one of Chicken's best shows. Although they played pretty well, they seemed tired and it showed in their performance. The highlight of the whole show was some drunk guy who grabbed Tim's (guitar & vox) guitar and started playing it via air means.

-Mark M.

Portrait of Poverty/Chicken/10 Days Late Lake Union Pub • Wed., April 13

10 Days Late are from Vancouver, B.C. and are they good! This is a punk band with a singer that reminds me of the vocalist from the Lunachicks. Her voice is strong and she gets across her emotions well. During one song they reminded me of Treponem Pal but overall were a punk band.

Chicken played well that night. Vocalist/guitarist Tim was pretty wild but I've seen him wilder. Their music was raw and harsh and people slammed with angst. Drummer Deva could play in a death metal band with the intensity and speed he plays when they enter into one of their blast parts.

Portrait of Poverty were phenomenal. People slam danced to their heavy emotion hardcore - rock type music. Even their cover of "Rapid Fire" from Judas Priest was praised by the audience. On a number of occasions beer flew into the faces of band members. P.O.P. was the audiences favorite on this night.

This show was a Home Alive benefit and a lot of people donated money for a good cause. Thanks to all who supported a good organization.

-Mark M.

Defiance/MeatMinder/Whorehouse of Representatives LakeUnion Pub • Sat. March 26

W.O.R. were a late addition, since Inhumane cancelled the Reps kindly stepped in. Guitarist Rick Peterson wasn't there so W.O.R. played as a four piece. They did fairly well, although it wasn't their best show they got people slamming and had a great time. It was punk rock the way punk rock should be, sloppy, harsh, aggressive, and loud!

This may have been MeatMinder's last show. They're going into hibernation which could last from one day to eternity. They played brilliantly. Vocalist Dan Hammerschmidt was in full force, screaming out his Crucifuckish style that bleeds the ears and pierces ones spine. They were tight and played hard. Former Pregasm vocalist Jeff Deiotte sang a couple of songs with Hammerschmidt. The dual back and forth were well done and Deiotte sang like he was a caged lion.

Defiance traveled up from Portland and did they rage! Ex - Deprived members put together an ensemble that goes back to an early '80's style of hardcore. They combine fast hardcore rhythms with '70's punk style catchy riffs with some oi sounding ones too (no racist shit from this band) that stirred the audience and got them slamming all night. Defiance are one of the northwest's best bands.

-Mark M.

Huevos Rancheros, The De Lagunas, The Kent 3.

Crocodile Cafe • A couple of months ago, I forget exactly.

The show started kick-ass cool with the Kent 3. I'd seen 'em a bit ago at the Pub, but the line-up was a bit different then, and so was the sound. I liked this modern version better. Sorta scrappy garage mod three chord cool, it was a treat watchin' their guitar boy dancin' about in his tight sportcoat. My only qualm about these guys is that the singerboy didn't take off his shirt. He's a stocky, sort of stout filled gut kinda fella, and we big guts hangin' over our belts comrades gotta stick together and show the world a soft midsection can be sexy. Go friend! Go!

The De Lagunas were up next. A bossstone surf extravaganza, the De Lagunas are really the Gashuffers just that Matt Muttonchops plays rhythm guitar instead of wailin'. Tom PriceIsRight played some sweet lines on his little six string and also sat down the electric piano for a couple of numbers with that dreadlocked Sinister Sixer layin' down some guitar for the boys. This was easily one of the swellest sets I seen in awhile, complete with gaudy Hawaiian print shirts, matching blue jeans (each pair faded just so) and dark sunglasses kinda like if the Phantom Surfers tossed the dinner coats and went to the beach (but there ain't much beach in San Jose, so we can't hold 'em down, baby). It never got boring, which is the highest praise anyone can pay to a genre oriented group. Surf music can get as boring as watching air.

The Huevos Rancheros (ranch eggs, but all you bi-linguists knew that already, no duh!) were third. The Rancheros are an instrumental "surfy" trio from Calgary home of the AAA Calgary Cannons. They have a "recent" release on C/Z called Endsville which is a fine little slab. And their set, which I was looking forward to was no disappointment. These boys is happy as clams smiley faced squares that know how to do it baby. Alot like Canadian compatriots Shadowy Men on a Shadowy Planet, but more aggressive, driving, and cooler, less poppy. What I like about both these acts is the way they distort the surf theme, like how could these guys play surf music in Canada. There's no waves in Calgary or Toronto, as far as I know. And if there were they'd be frozen solid anyways. And so, just like there is no surfing in Canada there really is no surf in their music. Which is good. Damn! it's great. Please go and see these chil'ren every chance you get. I swear on every grave you'll never be dissappointed. These fellas is too nice to dissappoint you.

--Dixon Cox.

Gnome, the Posies, Huevos Rancheros, the Abdo-Men

Crocodile Cafe • May 15, 1994

The show started at nine fucking fifteen and I showed up at nine goddamned forty five and went straight to the bar to wait for Jim and Pete who were watching the Abdo-Men. Being a good little boy true to my word, I waited and waited, but Jim and Pete smoke alotta pot and so sometimes they forget things, and forgot to meet me. Thus, I missed all of the Abdo-Men (Pete said they were great) and half of the Rancheros (Jim said they were amazing), and after the small bit that I did catch, I must concur. I wish the Rancheros practiced in my bedroom. They make me happy. Make me feel good. Like if we could just get the president of the United States to listen to the Rancheros, boy. I just know things would work out.

Lucky for me, I got to see the Posies, and lucky for me, the show was free (thanks to the kindness of local mega-independent record moguls C/Z who let me in for free to feel good with the Rancheros. Thank you very much Mr. and Mrs. C/Z. You're very nice. I only have nice things to say about you. Come over for din din sometime. We'll eat hot dogs. Mmmmmmm. Would you pass the ketchup?) Lucky it was free, 'cause I hated the pants off the Posies. Here we go 'round the rosies, pockets full of posies, I wish my pants would explode! The only good part of the Posies (besides leaving) was when they sang some song like "Girl you are the world" or something like that, and it sounded too goddamned reminiscent of some mondo mtv super Stevie Wonder group singin' for to raise money for hungry people in some fucked up country (and it's too bad all the money from that went to the fucked up people who were starving the good people of that fucked up place) and Pete started singing "We are the world, we are the children" and the audience laughed and the Posies got angry. The Posies were, as Pete said, just "mid-tempo bullshit."

Unfortunately, Gnome wasn't much better. They wore dresses, and that was nice 'cause they all got tight little buns on 'em. Mmmmmmm. Actually, the skirt thing was pretty stupid. Things usually are when they've been done a billion fucking times. Come on boys! Originality! Originality! Can you spell it? P-O-T-A-T-O-E!

Jim disappeared and Pete nearly killed me. Blindness and booze and the wheel of an Econo-Line mix as well as maybe heroin & cocaine. It works sometimes, but nine times outa ten, it's gonna get you. Don't think and drive kids.

--DCADD (Dixon Cox Against Drunk Driving)

So you're probably sitting there in your living room being really cool and really alternative, drinking a beer, smoking one of your last bummed cigarettes, and your thinking to yourself... "What is Rush Limbaugh doing right now?" You know that's what your thinking... You're probably imagining what it would be like to have five minutes alone with the ultra-conservative puke; what it would be like to show him what a pathetic dick he really is.

Nah, scratch that, you're probably sitting there remembering that Chicken show you went to last week at the pub. Fuck those guys rage! You're thinking to yourself, "Man there's a lot of kick ass bands that play at the Pub! Like, Whipped, Sourpuss, and Meatminder!" You're probably thinking how cool it would be to be listening to some killer punk right now.

Well, quit your dreaming and get off your ass. Cause you can have all of that right now.

That's right seven songs from four of Seattle's coolest punk bands, Chicken, Meatminder, Sourpuss, and Whipped, available on a double split seven inch for only \$5.00 ppd. It even includes sound bites from that pathetic right wing fuck, Rush, so you can give him a piece of your mind. (Of course you'll be talking to yourself, but what else is new?).

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Chaos U.K.

"To Be True"

by: Mark M.

About 2 years ago this guy named Victor joined Chaos U.K.. His previous band, Nausea had run its course so he hooked up with one of hardcore's best bands to come out of the early '80's.

With a new record out on Century Media Records, "One Hundred Percent Two Fingers In The Air Punk Rock" this band is showing that the punk spirit doesn't die with age, it rages with it!

So I'm going to make this intro short and to the point. Victor has a lot of cool and intelligent things to say, so read on mother fucker!!!

TZ: Why have you guys signed with a major independent label?

V: Ah, well we're not really signed. We licensed the 12" and I never signed a contract or anything like that.

TZ: What brought on the decision of you guys licensing it to them.

V: Because we needed the money for plane tickets and whatnot. Also, we had a few debts to pay off. The guy who runs Century Media, Robert, he's an old punk rocker from Germany and he's been friends with Gava from years and years and he wants to put out punk records.

TZ: What are your plans for touring?

V: At the moment we want to tour America again but we don't have anything really worked out. The last tour I booked it myself and it was a bit of a financial disaster.

TZ: Is this a one-time thing, licensing your stuff thru Century Media or do you maybe see licensing more stuff thru them, ie. your next release?

V: I don't know, whatever. I can't say. What we're thinking of doing is putting out a bunch of 7" 's 'cause we kind of decided that that's like the perfect medium for punk rock.

TZ: Would you guys put it out yourselves or have someone else put it out?

V: It would depend on the situation. The way this particular bands always worked is usually one off deals with people and more often than not you end up getting ripped off. Even since the beginning of this band that had all kinds of deals and they just ended up getting screwed over. It's real hard to find people you can work with, even small D.I.Y. things. In the long run, either it's incompetence or they're plain ripping you off, you do end up getting ripped off. I've had so many bad experiences myself with bands I've been in, it's real discouraging.

TZ: Does it make you want to stay away from D.I.Y. labels?

V: No. I mean the U.S. Tour last year I did it myself ya know, I financed it myself. I tried to book it in as many small places as possible. I tried to be as fair as possible with the money we were asking for. I was only asking like \$400 a show and unfortunately I'm not very good at math and it just didn't pan out right. We

had some mechanical problems along the way so we ended up in a lot more debt.

TZ: Is this whole band based in New York now?

V: No, just me. The rest live in Bristol.

TZ: How does that work out? Do you guys get together to tour or...?

V: Um. When I joined the band I flew over and when they let you in the country you have a six month visa and I stayed the full six months and we worked until I had to leave. We played a bunch of shows and toured Ireland and whatnot and I had to come back so I figured I'd book a U.S. tour. I did the U.S. tour, they flew over, done that and then they went back and set up the next bunch of dates which is like Germany, Czechoslovakia and all that. I flew over and we done all that ya know and we ended that tour and I came back back home, ran out of money.

TZ: How'd you come up with the name of your new release, "100% 2 Fingers In The Air Punk Rock"?

V: Well it's just an attitude. It's like people get too bogged down in different musical styles. Like something that originally starts as one thing gets subdivided into millions and millions of different genres and categories and all these small time little politics get attached to each label, it's kind of like people just lose track. What defined punk rock to was attitude and the attitude is basically 'fuck you'. Two fingers in the air is British for the middle finger and that's the attitude we approached for recording the songs, it's like a big fuck you. We purposely made it more like an '82 style, a more punk rock type of thing rather than ultra fash thrashish 'cause that's been done to death, Extreme Noise Terror pretty much killed that off. Now there's a zillion and one bands from like Sweden doing the Discharge thing. So it was just an attempt to get back to the basics kind of thing, 3 chords and an attitude.

TZ: Has all these little subgenres in punk, str8edge, peace punk, etcetera, has it disillusioned your idea of punk?

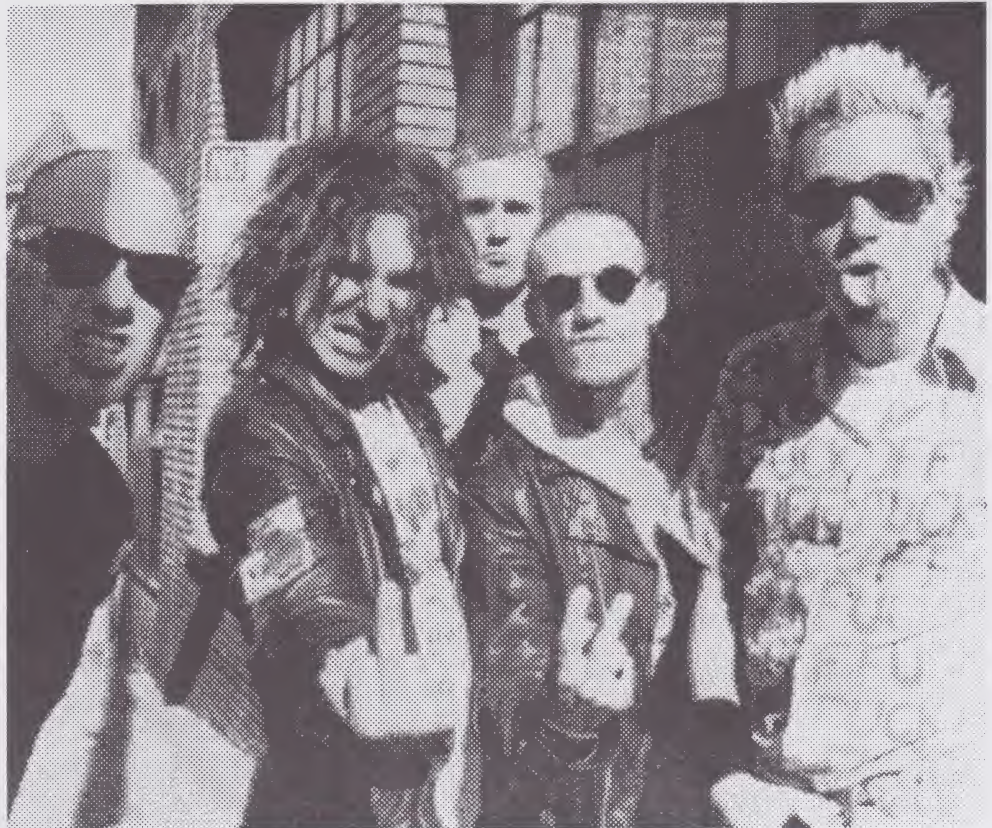
V: Well, I mean, it's like, I've been into this for like years. I'm 29 now, I can't even think of when I got into it. In that time I've seen just so many people come and go. People that I thought really fuckin' believed what I believed. It's always been the case of empty barrels make the most noise. A lot of people talk so much shit, revolution and all this and it's like they've just done a 180 degrees turn. From when I got into it I can't think of too many people that I still see around. I could count them on one finger maybe. The thing is I'm not looking for anything out of a scene per say. Well it's cool when you've got a cool scene happening, that's great but I don't do things better or create a scene that is really a loose term for something.

TZ: You try to build something that will last permanently?

V: Yeah, but I mean I try to do something with my life like the things that directly affect me and whatnot.

TZ: Do you think you're accomplishing anything with your life?

V: I mean, it's like I used to be like, um, I still have all the same beliefs I used to have, like I don't eat meat and all that stuff. I've found that maybe I shouldn't scream about them and wear them on my sleeve anymore 'cause that's easy to do. I try to put them into practice in every day life. Music for me is an outlet for being pissed off and dealing with the world. One of the things with Nausea is that we painted ourselves into a corner really bad inadvertently. If you stand up and say blah blah blah blah, people are going to hold you to it and if you even deviate slightly from that path, no matter what, they (people) crucify you. I don't think it's my place to tell people how to live their lives. It's like so many people that call themselves anarchist and whatnot are nothing more than fascist when you come down to it, they have their set of rules and everyone's got to follow that. You go to any squat any place in the world and you always have the one leader of the squat



and that's usually the type of person that should've been a cop 'cause they want to run things. That's just like a human trait that rears it's ugly head no matter where you are. To me being an anarchist is like, I set up my own limitations as my own standards and I live up to 'em. I've realized with freedom I've got certain responsibilities but it's not my place to beforce that on other people. I don't want music to be this vehicle for a brainwash tool 'cause that's what the big companies and the powers that be use it as, you just got to watch MTV for 2 minutes to realize that. So it's like I feel I got things to say and I'll say it through music, I don't want to preach to people. Nausea ended up being this preach thing.

TZ: Do you regret doing Nausea?

V: No, not at all. I mean, it got me to the point where I am and I had a lot of good times doing it but it's something that ran its course. Part of it was we painted ourselves in a corner and two people in the band had children and we realized that you can be completely true to what you're saying and you can live in a hole in the wall, freeze your ass off in the winter and eat out of fuckin' dumpsters. That's alright when it's just yourself and you're a kid and you haven't been through that much, you can deal with it. But when you've got children involved your priorities shift. It became a thing where we weren't going to use Nausea as a money making thing which is why we broke up. Not that I'm trying to make money out of music 'cause that's not the purpose that I play what I play. If I wanted to make money in music I'd be playing a completely different type of music.

TZ: Being on Century Media which is like a major

independent label distributed by R.E.D. (a major distributor) you might get some criticism from people like selling out or whatever. How are you guys going to handle that?

V: Well in the first place I'm not justifying, I'm not making excuses for it or nothing like that. All I'm saying is, don't people have something better to bitch about? Because I'm not fuckin' selling nobody out. It's not like I signed a piece of paper and it's not like I got thousands and thousands of dollars in my pocket for doing it. Now, as far as that being distributed through CBS, that bothers me, that really bothers me.

TZ: R.E.D.

V: Yeah, which is half owned by CBS. I used to work there when it was called Important and it was owned by one guy and they put out some really bad releases like this band Shotgun Messiah and they thought it was going to be the biggest thing since the shoelace and it just flopped. What they did is they overpressed it and convinced all the major chain stores to take massive amounts of it so that they could ship the record platinum. The thing is nobody bought the record and they had to take all the records back, so they almost lost their shirt doing that, putting that record out. The guy who started the company, he was already doing it for thirteen years so he said fuck it, now's my time to get out of this so he sold half of the company to CBS hoping that they could help him straighten out the business. It's like the little fish swallowing up the big fish. The thing is, I can criticise someone for doing this or that but then if I turn around I look at my life I can see like twenty things that went along the same lines or different degrees of it. It's like just making this phone call we're paying the phone company, that's a big monopoly. The phone company gives their money to the

people that make the little stitches and the people that make the little switches are the same people that make the little switches for the little bombs. When I go on tour with my band I put money into gas, that's the oil companies, they're fucked up. It's like what do I do, bicycle to gigs? When you make a CD a certain amount of money from making that CD goes to Phillips 'cause they invented it and they got the patent on it. I mean so on and so forth and every little thing that goes into doing it you're supporting some big company somehow or another. To me it's a matter of like this is fucked up, I'm not going to say fuck it, and just join it. I don't want to do that, that's the last thing I want to do 'cause that makes what I've done the last ten years in my life a joke. I don't want to be a joke. So it's like where do you draw the line is the next logical question and it's just a matter of you take it as it comes. With that particular thing (distribution) he distributes through there, that's one of his distributors, that's like his deal. We licensed him the record 'cause he's a nice guy, we've known him for years and we worked out a nice set up with him, on all verbal agreement so it's not like we're obligated or signed to him in any way. I know people are going to scream bloody murder but I don't give a shit, let them scream all they want. It's my life.

TZ: I'm out of questions, anything you want to say?

V: The reasons people are making music is more important than anything else. The intent you got behind it. The second you try to make something your career the focus of it has changed and makes it less true. Other than that drink as heavily as possible so that when the iron boot comes down (ya know it's coming down) you won't feel it as bad I guess. ☛

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SYNTHESIA MURDER PROGRAM

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by: Mark M.

From the trench holes of Everett, a new breath of life is offered to the Pacific Northwest in the form of Synthesia Murder Program. This duo have in a little over two years have put out a number of releases. The first one being a demo tape entitled, "Stalemate". Next they were on a comp CD put out by If It Moves Records consisting of numerous industrial bands from around the world. Currently they have a 7" record out on their own label, Doubleplusgood Productions, "Dust To Dust" and are negotiating a contract with Reconstruction Records.

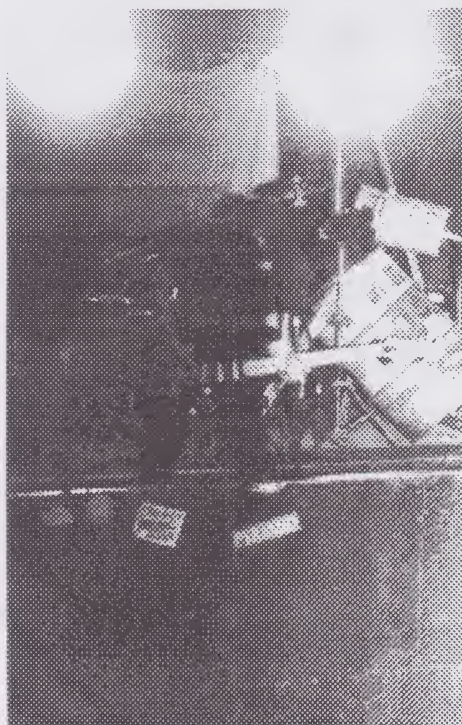
As members of the NEC (Northwest Electro-Industrial Coalition), an organization formed by local industrial musicians and performers, both Jason Bazinet and Sean Setterberg are relentlessly working to make the ears of the northwest aware that there is another music scene besides grunge.

Both members have numerous roles as far as instrument playing goes. They both play drums, barrels, guitar, sing, and program samples and synth parts.

I had the opportunity to talk with Bazinet and Setterberg one night and here's what came up in conversation.

TZ: How did you come up with the name Synthesia Murder Program? What does it mean? What are you trying to say with your name?

JB: Synthesia Murder Program at first was kind of like a battering of the senses by the media but now it's kind of like just our name basically.



TZ: Why has it lost your initial meaning?

JB: I don't know. We're not really just totally about that, we never really were. Now, we kind of go by SMP a lot. We would change it probably maybe, but we've just gotten a lot of press and stuff and a lot of people know who Synthesia Murder Program is.

TZ: Your backgrounds are in punk and hardcore. What influences, deciding factors brought about the both of you to play industrial music?

SS: I think the first industrial band I heard was Ministry. I was in high school and I just thought it was really interesting.

JB: Industrial seemed pretty punk influenced when we were first introduced to it. Basically we're influenced by a lot of industrial bands, too many to name. Some lyrical influences would be bands like Consolidated, Dead Kennedy's, Cop Shoot Cop.

SS: It was kind of like we saw the rebirth of punk in industrial.

TZ: How?

SS: Just because I think anybody could play industrial. I mean anybody could use a sampler and sequencer. You don't have to be a musician to be in an industrial band, you just have to have an imagination.

TZ: What do you think is more creative, industrial music (you just said that you don't have to be a musician) or maybe musics where you do have to be a musician?

SS: I think it's more creative just to use your mind and not just be technically good. You know anybody, there's so many guitarists out there...

JB: Who just practice and practice and practice because...

SS: I mean there's so many guitarists that are really good, they can play a million miles an hour. I think it's mostly what comes from your head and what you think about and how you apply it to your music and that's why industrial is, well the word (industrial), it doesn't really mean anything anymore 'cause it's such a broad genre of music.

TZ: In your guys' minds what is industrial?

JB: (laughs) What is industrial? I don't know.

SS: I think it's taking sounds that aren't necessarily intended to be music and making a collage out of them. Really anything, banging on metal. Basically taking sounds out of society and making them into something.

TZ: Would you guys say that industrial is music or is it just a collage of sounds?

JB: I'd say it's music. Some people would say it's just noise.

SS: Yeah, but I think any sound is music. I mean you could just smash something and mic it and have a bunch of people watching it, I think it's music.

TZ: Describe the industrial music scene in Seattle, in the northwest. What is it like? Big or small? Growing or dying? Vibrant or dismal? What's your analysis?

JB: (To Sean) How long ago was the NEC started?



SS: About a year ago and so far we've hooked up with a couple of northwest bands.

JB: About 10 or so.

SS: But I think it's pretty small. It's really underground. I think the industrial crowd is afraid to see new bands. For some reason it's like they just want to see Front Line Assembly or Skinny Puppy.

JB: A lot of that crowd needs to be told what's cool. It seems like the NEC has helped bring out people, every now and then there's these bands just popping out of the woodwork. Like people with keyboards, people with samplers and stuff.

SS: Yeah there's a lot of new bands. I kind of like the way we've been going of getting out of the industrial thing and getting into the punk thing.

JB: Trying to play with other bands.

SS: Like the Lake Union Pub, getting hooked up with punk bands. I think the punk crowd, ya know they're not worried about being cool, they'll come out and watch you and go, "yeah that's cool". They'll have fun and they're not snobs.

JB: They're a little more open minded I think.

SS: Yeah, it's kind of weird.

TZ: What is your role as members of the NEC?

SS: The NEC is all the bands, we're trying to work together, helping each other, getting press together and networking. Through all these bands together we've gotten national press. Now it's becoming a financial thing and we're each getting our own jobs and stuff.

JB: Basically everyone in the NEC is an equal. We'll have meetings and someone might be in charge of the



Misery Foundation which is the newsletter of the NEC, there's different tasks.

SS: So we're starting to split up the jobs more because it's getting a lot bigger. It seems like Devin's kind of, he's not really in charge but he's kind of like the spokesman and he gets a lot of press for us.

TZ: Who is Devin?

SS: Devin Sebastian from Kill...Switch...Click... He's probably the founding member of the NEC, him and Chris from And Christ Wept.

TZ: Tell us about your pyrotechnic show. Have you had any troubles doing it in clubs? Tell us what it is, what you do.

SS: It's not really that thematic. It was just kind of something...

JB: A one off kind of thing. No one ever really got mad about it.

SS: We've just done it a couple of times.

JB: We never set anything on fire.

SS: All it is, is I take these rubber gloves and put 151 Bacardi on them and my mouth and blow. Flame breathing basically, it's not that original.

JB: It's very thematic with the music either, maybe that's why we don't do it that much.

SS: Aggressive, that's about the only thing it has to do with the music.

JB: You see when you have two guys on the stage it seems like sometimes you have to try more to get people to feed back or respond.

SS: We used to do a lot of video stuff but every industrial band has videos.

JB: It's pretty typical.

TZ: Do you think just having two members like a lot of industrial bands have hampers the scene from growing just 'cause people can't cope with just seeing two people (on stage)?

SS: I don't think it does because I think it depends on the band.

JB: If it's two guys and they're standing behind keyboards...

SS: Then it's boring. When we first started we just stood around but we've got more comfortable doing it.

TZ: What kind of instruments and sounds do you guys sample?

SS: It's usually just anything. Out of the movies, off other people's records, live stuff sometimes. It could be a deck of cards folding, we use that in one of our songs as a sound.

JB: We try to find different sounds. We don't like to use factory sounds that much 'cause they're just in so many other people's music. We try to find pieces of soundtrack that we can use as bass or synth instruments.

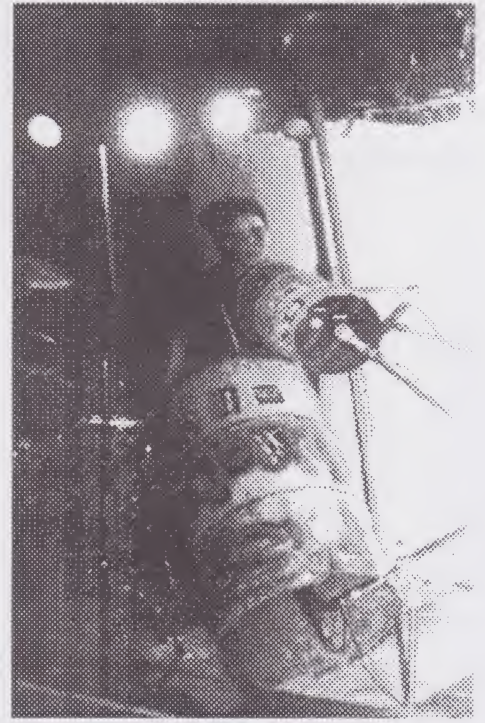
SS: I think that's why a lot of industrial bands sound really similar because they all use the same kind of sounds. If you're really sample heavy then you get a little more of an original sound.

TZ: Is it easy for industrial bands to play in Seattle and the northwest?

SS: I'd say no.

JB: Not really.

SS: I think we wouldn't be playing any of these clubs if it wasn't for the NEC. That kind of opened it up for all these bands I think 'cause the promoters are like, "grunge, that's what people want to see, that's what we're gonna book" and they don't care what (kind of music) you're playing. It's just what the people want



and they're interested in making money and that's it.

JB: That's what most clubs are about, that's what I've found. I mean they love you when you're bring in people but if you're not, then they ream you.

SS: It's opening up I think.

JB: Yeah, it's opening up a bit more.

SS: We're getting a lot of contacts, like there's a band from Alaska that just joined. It's spreading out.

JB: Yeah I noticed there's a lot of industrial nights. When I first moved up here I asked people if there were any industrial bands, anything to see and people were like, "no, there's not". Now there is, I guess the NEC has accomplished something.

SSB: We're getting some radio support too, C89 is helping out the NEC and playing some local stuff. I think that's helped a lot actually.

TZ: Earlier you said the industrial crowd is not very open minded.

(laughter in a squirmish way)

JB: I wouldn't say all of them 'cause that would be kind of close minded to say as well but it just seems like some of them need to be told what's happening, what's cool.

SS: It's hard to get them to crawl out of the woodwork and come out and see you. We've tried everything and it's starting to come.

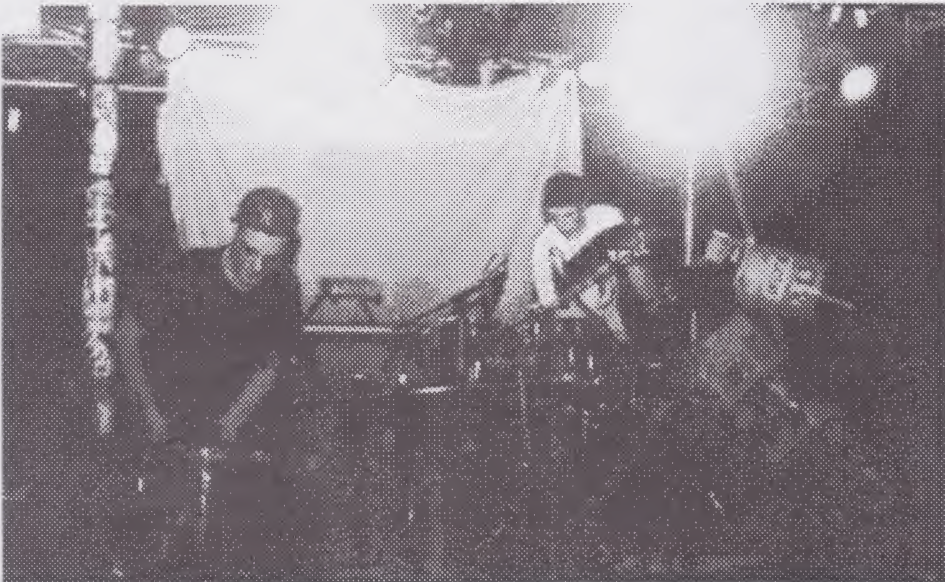
TZ: It seems interesting that people play music because they feel it's more open minded when the vast majority of the crowd, according to what you guys have said, is kind of hesitant to take on something new.

JB: They like the standards, Ministry, Skinny Puppy, Front Line Assembly.

TZ: Does it frustrate you guys a lot of times?

SS: Yeah.

JB: A little bit. I mean, we can't expect them to come to our shows, that's basically why we're trying to cross over, play the Lake Union Pub and stuff like that. Play with different bands from different genres to get people who have never heard us before to hear us. Ya know it's kind of cool to give a tape to someone who's never heard anything that's techno or industrial before and they trip out on it. ♪



Art Section

Artwork by: D. Mod

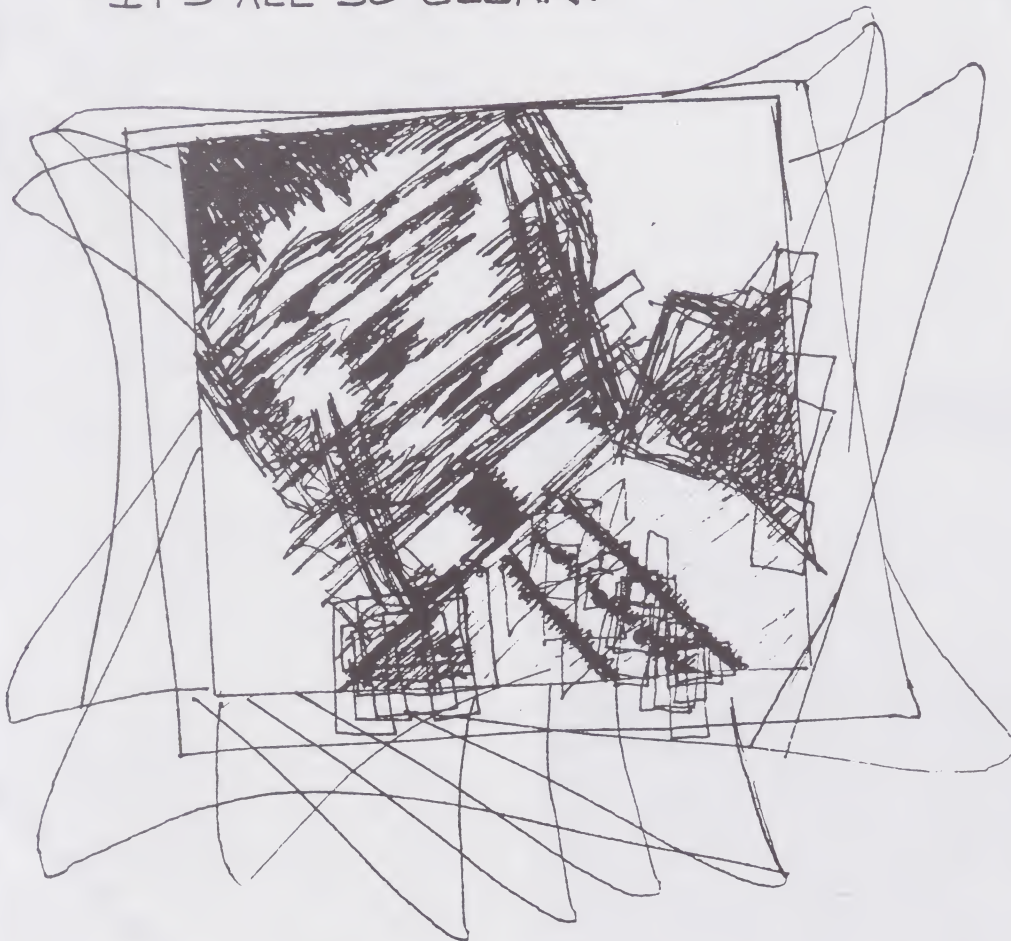


A VAST
WASTELAND
AWAITS
YOU.

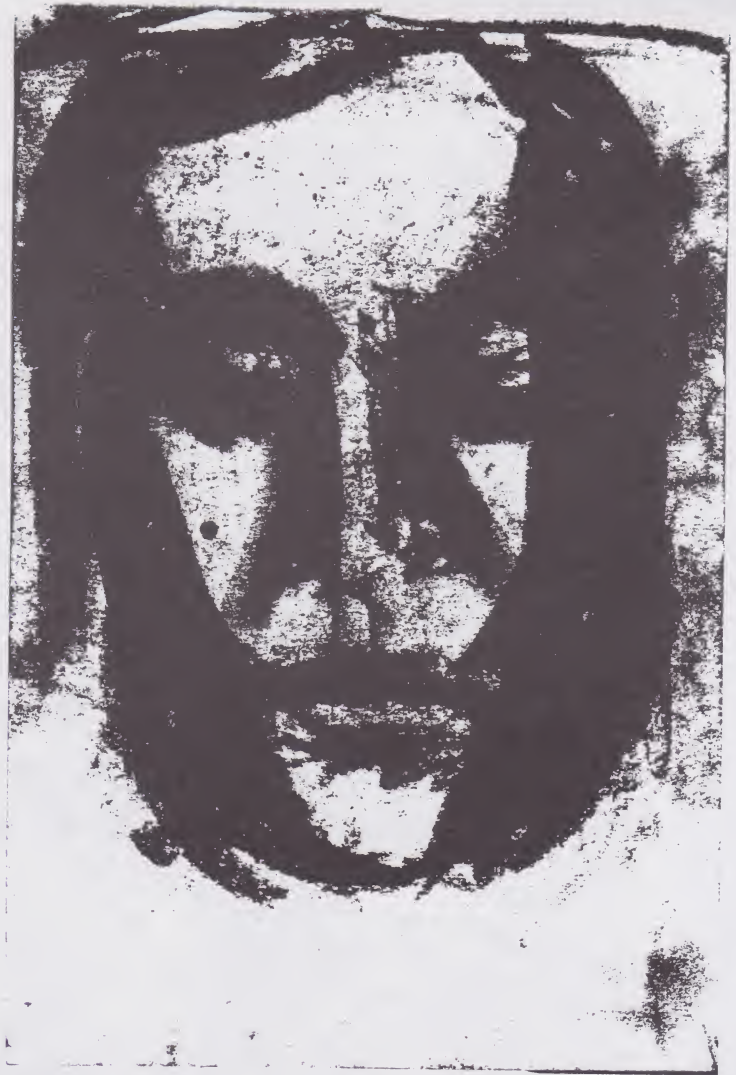
MAN, IT'S A
LONG
COLD ROAD.



"IT'S ALL SO CLEAR."



IF I LOOK ANYTHING LIKE
YOU LOOK TO ME, THEN WE'RE
BOTH IN A LOT OF TROUBLE !!!
AND



Artwork by: Ben Woods



Poetry • Poetry • Poetry • Poetry • Poetry • Poetry

Mirror

by Grem

You hide behind an abbreviated smile
You're angry and mad in your state of
denial
The pain and frustration well up until
you want to scream
A fair and just existence is only a dream
Do you slice through your dream?
Let your blood run in the gutter?
Listlessly and hopelessly in a crimson
stream
Do you wonder what death is?
With no hope of surfacing
The depths of dismal discontent
Becoming some abstract understanding
of all what they meant
Life is neither fair nor free if you look in
the mirror you will clearly see
That the person I resent is not you but
me
Leave me alone master stranger woman
I don't believe in thee
So let it be
A distance between us as big as big a sea
Inspid smiles accumulate in front of me
Becoming some sort of laughter
From the stupid joy
Spirited annihilation
Subliterated aggravation
Hexed pessimism is destroy's joke
Is your death
Notes from the abyss it's been so long
What is my bliss?
Something's I'll never miss
My life my death
Your life?
Is there a man in a man
In this sick world? Jesse Bernstein said
the word
It sat in him like shit
Spewing forth like a stream of diarrhea
Wet, fluid, warm, smelly rank and so
true to life
My arms ache
Not from endless points of a dream
Filled the plethora of self loathing
I want to reach out and hold something
tight to feed it
My pain
This life is a drain
Your touch is a strain
My existence is my disdain
Like a toothed vise
Wrenching my brain
This madness
Again again
My cancer
My rot
Your untruths
I am not
I write alone
In a bar
I drive unlicensed
In my car
My birth in this rotten world is my scar
This alcohol soothes
Like a false lover
Mirrors are false
Simply passing mirages of happiness
A sinking ship of shit
And hope ☹

bank space: 3 subversive poems
by world evolutionary *austin doral.*

austin doral is currently doing a term of
25 to life. his crime? not being aborted.
he argues with his attorneys incessantly
that he should be allowed to go to the
chair and fry until he dies and stick to
the chair like a can of frijoles refritos left
in a saucepan too long. but remember,
til you die, beating meat beats counting
sheep when you can't sleep. don't bother
to read between the lines. there's nothing
there. just blank space.

#1: *ham sandwich*

i live
in a fantasy
a daydream world
that only i can see

day dream
night dream
day and night
dream and dream
til everthing works right

sheltered
from the stimulus
the pain and emptiness
of the day

there's nobody
sayin' my name
the only people
i talk to
are in my head

some people
think i'm a cop
some think
i'm a cosmonaut

goin' to the moon
yeah go inside my room
crawl inside my womb
where it's warm
and wet inside

i wanna be a book
yeah i wanna be a hooker
dancin' on the screen
i wanna be a cog
in a fucking machine

make me a doorjamb
mary's little lamb
take me to the slaughterhouse
i wanna be your ham
sandwich

#2: *my cellmate doesn't rinse his
mouth, he's got no taste*

my cellmate goes into the toilet
to cough
his insides splash into the water
on and on
he drank too much last night
can't handle the sounds
the images
is he kneeling or standing

spraying his gut all over
the toilet linoleum
there's enough mess in there as it is
my cellmate doesn't bother
to rinse his mouth
there's no taste on his tongue
he insists
just a burning in his throat
i taste it when he sits four feet away
it burns my throat

#3: *my big sal paradise*

arms
too short
to box
with god
too short
to stretch
to modoc
too short
to fly you
into
my big sal paradise

Mike was homeless, too
by Astrella

Look
in the distance
The reserve
it's where I hold you
on the mound
with you brother and your friend

Traps
leading downhill
to the bridge
Keep you busy
dodging darts
while I measure your intent

So you stumble
from the ledges
falling flat
on my rough edges
getting cut and
cursing love while you get dents

I have set
thises things on you,
little pests
but they gnaw through
ankle flesh
so you're canting to the left

What
would you give me
if just once
I had spoken
words that turned
a spotlight on the shit ahead

But
turning slowly
you fall back
dogged by vermin
flailing arms
cover eyes so full of dread

Bent
now you rear up
running hard

from the fearsome
pack and flee
while I wonder why you left. ☹

Minister Anenome

by Astrella Jan '93

Meet Minister Anenome
he has no eyes to see
he's attuned to his surroundings
by the sensitivity
of his many sticky arms
that can grab you and can sting.

Minister Ananome
latched on to me one day
and as he pulled me close
he said I'd have to change my ways
Though he could not see my face
and he'd only felt me just before.
he listed off my faults
and poured his poisons in my pores

As Minister Anenome
got absorbed with saving me
he failed to realize I could not breathe
the same as he.
I was drowning while his speech droned
on
but out of courtesy,
laid in the toxic arms of my good friend.
Anenome. ☹

"Motown Coctail"

Dropping your fifth of 151
On a smoldering cop
--C. Buttocks

"Dinner"

Beer
--Drunker Than U.

"Desert"

Hard alcohol
--Drunker Than U.

"Stupidity"

Sobriety
--Drunker Than You

"Bedtime"

Sunrise.
--Red Eye #3.

"Wasted Time"

Work.
-- Red Eye #3.

"The Disappointed"

My parents.
-- Red Eye #3.

Fitz of Depression • "Fun"

by: Eskimo Joe

I interviewed Fitz of Depression on 3/13/94 after a tight set at the Off Ramp in Seattle in their "new" van. Fitz of Depression are Mike Dees on guitar, vocals, flying spittle and body contortions, Craig Becker on drums and light dodger, Brian Sparkhawk on new bass and facial gestures.

TZ: So when did Fitz of Depression start?

CB: We started in the summer of 1988. We went through a few bass players, Ryan who is in Pod now and Vernon Rumsey from Unwound and a few others played with us. Brian has been with us since the fall of 1993.

TZ: How did the mini-tour go? (Fitz did a small tour of Washington, Oregon, and California in February)

BS: It went real well, we did 12 shows in 12 days.

MD: Yeah it went wel, we stopped in costa Mesa, California at Saturation Studios and recorded about 10 songs not for reasee but to send to labels, clubs, etc.

TZ: Are you recording anything for release?

MD: Yeah. Thursday we go into the studio and record 5 songs (we're going to try to put more than that on it) for a CD on Negative Feedback.

CB: And we're trying to find a label to put out a full length LP.

BS: Yeah, there's a couple labels who said they wanted to put it out and we're waiting to figure out which on'e gonna do it.

MD: There's also gonna be a live tape of us coming out with a future issue of *Punk In My Vitamins*. It's either gonna be a show we did at the Capitol Theatre (Olympia), or a show we did for Calvin on Kaos radio show in October '93.

CB: We're gonna try to get the full length out before we go on tour though.

TZ: Yeah, I was wondering what was going with that.

MD: Well, we're going on a nationwide tour probably at the end of July after Yo-Yo-A-Go-Go.

CB: But we had hoped to have an LP to be able to offer everybody along the way.

BS: Yeah, we can't wait to tour the east coast.

MD: So hopefully we'll find a label to put it out if not oh well. We just want to have a good time.

TZ: So who are you touring with?

MD: We'll probably go by ourselves.

TZ: What is Yo-Yo-A-Go-Go?

MD: This guy that has a studio and record label called Yo-Yo is putting on a show at the Capitol Theatre in June or July. It's going to be 3 solid days of bands, bands, bands! Look for it and come down and check it out.

TZ: Well, good luck on the tour and we'll look for your releases and T-shirts and stickers in the future.

MD: Yeah, you should mention we have a new van.

BS: I traded my Celica for this Black 1970 Ford Econoline.

CB: But the only problem is that it's too short.

MD: Yeah, we pissed in bottles on the last tour, see here's proof. (Holds up a Snapple bottle full of pee.) I need to get rid of this.

TZ: Oh, what's your favorite condom color?

MD: They just call me "Magnum Mike."

BS: Well, I'm in a monogamous relationship, so I don't use them.

CB: Whatever they give me but I like industrial strength ones like Acme sondoms or something. ☹*

For booking info contact: Lobotomy Talent Group
c/o Robin Taylor
106 Florentia St
Seattle, WA 98109
(206) 270-9644

DSL: Fun On The Grass

The Drunkcore Softball League consists of 10 teams which are primarily made up of people who are a part of the Seattle punk rock scene in one way or another.

Some teams are made up of band members and their friends, some are of just guys and gals who got a team together.

The ten teams are: The Orange Crushers (who feature former Subvert bassist Jerry Irving, North American Bison members Reuben Ross, Rob Rapkins, and Tyler Lindsley. They've opted not to have the NAB moniker associated with their team name); the Dumt Drunker Than You's (including Dumt guitarist Dave Hageage and vocalist Mark Hawkinson and ex-Sabre guitarist Gordy Kelly); the Patchouli Sewer Green Stockinks (which include Sewer vocalist Tim Tracey--also of The Tris Speaker 5 & Los Conquistadores, guitarist Liam Barksdale--also of the Tris Speaker 5, and bassist Pete Simpson--also of the Tris Speaker 5, Los Conquistadores, Vaughan Stevens II or the Tris Speaker 5, Jimmy Marachino of Los Conquistadores, Mark "Nolan" Mendez, editor of this zine); Whorehouse of Representatives Shits (including entire band plus Bristle drummer Graham); Lake Union Pub Chickens, a Pub (the club) and Chicken (the band) team (which includes Tim from Chicken and John, boss of the Pub); the Battle Rockers (were supposed to be the Aggro Culture team but who knows, they include Pregasm vocalist Jeff Deiotte); Blue Collar Kleen Kuts (includes members and Blue Collar and Jam Records owner Jeremy McQueen); Christdriver Chaos Keg Crushers (including ex-Subvert vocalist Eric Greenwalt and ex-Subvert drummer Ed, both of which are in Christdriver); Full Diaper (including Monster Truck Driver vocalist Jay Baldo, Piss Drunks bassist Barry, and Patchouli Sewer drummer Kevin Tucker, plus all three of these fellas are also in Full Diaper the band and their drummer, who is currently on the DL with a broken foot, the same accident that has placed Dumtster Dave Hageage on the DL. They both busted their ankles sliding into second. Beware! I think it might be the ghost of Ty Cobb causing a bit of mayhem on the diamond); and the Choke Whores (includes band members and former Inhumane vocalist Rob Meiser).

The league began last year and touted six teams but fell apart after seven weeks. Pick up games went on til August though.

This year's league has a set 18 week schedule with the opening day on Sunday, April 17th. The top four teams will meet in the playoffs; the team with the best record against the team with the 4th best record and the second best team versus the third best. They will play a best of three series with the winners of each two matchups meeting for a best of three championship series to decide who the best really is.

There will be one game on Saturday and 4 games a week on Sunday. Six times during the season there will be a game held in Mountlake Terrace (6 teams have agreed to travel up north for a game because the Dumt team is from there, and it's only polite if ya ask me.) that will be on a Sunday.

The Lake Union Pub is opening early on Sundays after the last game so everyone can drink a few and enjoy each other's company (i.e. talk shit if they want to act like jocks). You can expect them to open their doors sometime around 6:30 or 7:00 PM.

This league was formed to have fun with. Yeah, we made a few rules, some people are a little more competitive than others but all in all everyone has a good time. There's even people who don't play on a team that show up just to hang out.

So, if you're interested in finding out more info on the league, give us a call at the Thorazine Corporate Offices at (206) 525-8982 and we'll fill ya in. Bye. ☹

The Commissioner.

DSL



NORTH AMERICAN BISON

"IRRITATION & LAUGHS"

by: Mark M.

North American Bison began about 3 years ago. Formed by bassist Reuben Ross and guitarist Tyler Ainsworth, they soon recruited drummer Tyler Lindsley (who's previous band, Jesters of Chaos had just broken up) and vocalist Rob Ropkins.

The Bison fella's currently have two releases out. A 7" record entitled, "You're Making Me Look Like An Asshole" on Leftover Productions and a self released demo tape entitled, "Ballads of Hatred". The combination of those two releases and doing numerous shows regionally with the likes of 7 Year Bitch, Gas Huffer, Peg Boy, and Alcohol Funny Car have helped make them one of the more predominately up and coming bands in the northwest.

Another release Bison has comes in the form of a 20 minute video of them put out by Post-Human Video. It features interview segments with the band as well as live footage and music from one of their shows (at the King Theatre).

I sat down with vocalist Rob Ropkins in what was then their basement band dwelling on Queen Anne Hill. We talked about stuff that he really doesn't care to talk about. Why? you might ask, because I ask questions and he doesn't really like to answer questions. So why do an interview with him? 'Cause, fuck, I don't know, Q.A.H.C. still rules?!?!?!?!?

TZ: How's your 7" doing?

RR: How's it doing?

TZ: Yeah.

RR: Like what do you mean? In which way?



TZ: Are you getting a lot out there? Are they selling? Are people interested in it? Do people like it? How's it doing?

RR: Ah, its kind of been staggering.

TZ: Why?

RR: In spirts. Its been going in spirts.

TZ: Why is that?

RR: Ah. Well. We kind of had a hard time with the

person who bought the records. Getting them distributed.

TZ: Tell us what's going on there.

RR: Ah well, she kind of, after a while we begged her to give us all the records back (slightly laughs), now we got them all. We basically have been selling them at shows and stuff. We really haven't been distributing them.

TZ: Is that in your plans?

RR: Is that in our plans? Well, there's not many left now, so we're just trying to get rid of them.

TZ: What are your plans for future recordings?

RR: Ah, well, we want to put out a full length LP whether it'd be on CD or vinyl.

TZ: Would you guys do it yourselves?

RR: If it comes down to it. See we kind of don't really want to so we're going to beg people to put us out (laughs).

TZ: You mean try to find a label to sign you?

RR: Yeah I guess. Yeah.

TZ: What type of label?

RR: Ah, anyone who'll take us (laughs). It doesn't really matter to me. Someone who's not going to dick-us-over.

TZ: Would you sign to a bigger, major-independent label if offered?





telling me what to do. If I want to say fuck, I'm going to say fuck. I don't want any limits to our music.

TZ: Even if you got that with a major label a lot of people in the punk world would still say that that's still selling out.

RR: How could we though? How could it be selling out?

TZ: 'Cause you would be signing with a label that is part of the corporate music system.

RR: For me selling out is changing your music to fit the mainstream. I mean we're talking about music selling out, you're selling out your music to go along with the mainstream.

TZ: So as long as you don't have to change your music you'll pretty much do anything for monetary funds?

RR: We won't do anything.

TZ: What wouldn't you do?

RR: What wouldn't I do?

TZ: Yeah.

RR: Ah, I wouldn't kiss you (laughs). I don't really want to get into that. Who knows? I wouldn't do a lot

RR: If offered? Probably.

TZ: Really.

RR: Yeah, but it'll never happen.

TZ: Well you never know.

TZ: What's the biggest type of label you will go with?

RR: Biggest? Shit I don't know. If it was a really big label we'd probably get out there and make complete asses of ourselves to make that label look stupid (laughs).

TZ: Would you sign to a major label like Capitol?

RR: Yeah. Who wouldn't? Except for the politically correct people, they wouldn't.

TZ: A lot of punks would say that that would be totally selling out. Do you think it would?

RR: Yeah, but see it won't happen because that's the whole thing, it won't happen.

TZ: But you would if it did?

RR: As long as we didn't have to change our music and our beliefs I wouldn't care. I don't want anybody



of things. I can't really think of them though.

TZ: Does the rest of the band think like you as far as signing to a label?

RR: I have no idea.

TZ: Do you guys communicate well with each other as a band?

RR: (laughs) It seems to be getting better but who knows, someone could be welling up lots of hatred and wanting to lash out on the other members. I don't know. I feel as though as I'm the one who talks to everybody 'cause I'm a good talker. I can talk to anybody. I feel.

TZ: You've done a couple of tours on the west coast. Do you plan to do anymore soon?

RR: We're probably not going to do any in a while. No, scratch that. If we go on a tour it won't be with another band that's struggling like us, fighting their way up to get heard. We'll probably go with somebody that's already been heard so we can get decent draws so people can hear us. Or we'll just go ourselves which would be better.



TZ: Some people seem to think there's a big philosophy behind the name, North American Bison. Is there?

RR: No. There isn't nothing behind that. I mean you could look at it in different ways but not really, it's just a cool name. It sounds good.

TZ: Do the other members see a philosophy behind the name or do they feel like you?

RR: I don't know. I think Tyler (Ainsworth) does, 'cause he's just that way (laughing). He sees a meaning behind everything but I see his meaning in it too. A struggling Bison theory (chuckles), which is true ya know. It kind of wells up a lot of hatred in me everytime I think about it ya know.

TZ: Earlier you made a comment that would seem to lead one to believe that you kind of get irritated with the PC ethic. Do you? How do you feel about that?

RR: Um, there is no ethics now. I mean there is no ethics in music. Ethics are in the lyrics if anywhere. "Jaws" doesn't have an ethic. Sure there's a certain atmosphere created at a show. You go to a heavy metal concert and their banging their heads, fights break out. There's a lot of fights at punk rock shows too. They're angry musics that's why a lot of fights break out. The way I look at it is, the anger doesn't make me want to fight, it releases my hatred in a positive way. I'm sure a lot of people have a lot of anger built up in them, that's probably why they go to the shows. Everybody's got anger, it's a natural thing.

TZ: Is there a lot of anger in your lyrics?

RR: Yeah.

TZ: Tell us about it.

RR: (laughs)

TZ: How do you express your anger in a lyrical content?

RR: How do I express 'em? Well the song, "Broken Dreams" is about anger. Basically what I said before, well it's not like a book on telling you how to release your energy in a positive way, it's just releasing it in a positive way. I sing about the wrong ways and the right ways, pretty much.

RR: Oh, you've got to ask me a really stupid question Mark, let's get into a discussion about that. About why you give it to me (laughter).

TZ: Why is it important for you to have me ask a stupid question?

RR: To loosen up.

TZ: Loosen up?

RR: Yeah, so I don't get so pissed off and strangle you (laughter).

TZ: Do you get annoyed when you're asked serious questions about the band?

RR: Sometimes. I get annoyed when anybody asks me a serious question.

TZ: Why?

RR: I don't know, just 'cause. (silence) I'm getting annoyed (we bust out in laughter).

TZ: What topics annoy you more so than others?, about Bison, not in general.

RR: What annoys me the most is the question, "What kind of music are you?" Like (in a dopey voice), "Are you punk rock?"

TZ: So you don't like to be put in a punk rock

category?

RR: Not really. I like to be put in a versatile label. man. I like to be seen as more than punk rock.

TZ: What are you trying to accomplish with the band?

RR: What every band should and probably strives for, to be unique. To come out with a different unique sound.

TZ: Is Bison achieving that in your mind?

RR: Yeah. I think so.

TZ: What about Bison makes you guys unique?

RR: (laughing) That's an annoying question. I don't know. (laughing) I have no idea. I don't even now if we're unique or not. I just like it. I've never heard another band like us.

TZ: Show wise you guys are starting to do shows with more established local acts that are on labels.

RR: Like 7 Year Bitch and all that.

TZ: Yeah. Are you going to veer away from doing the smaller shows? ya know, the core punk rock scene in Seattle.

RR: Is that where it's all at?

TZ: Where what's all at?

RR: What do you mean?

TZ: You're starting to do shows with bigger bands. Are you going to stop doing shows at smaller clubs with smaller bands?

RR: I don't think so. Shit man, the only place to play is the Pub. Ya know we want to play different places and we're having an opportunity to do that with some bigger bands, get some more people in there. So we're going to do that. We're always going to play the Pub ya know. Well maybe not always, I'm sure it'll get torn down eventually.

TZ: So I never did ask you that stupid question.

RR: Don't ask (we laugh). ☺

To receive a copy of either their 7" or tape, send \$4.00 ppd. each (m.o.'s made out to Audrey Henly) to:

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